THE AUSTRALASIAN PHOTO-REVIEW

THE AUSTRALASIAN PHOTO-REVIEW

PUBLISHED BY
KODAK (AUSTRALASIA) PTY. LTD.

FOR THE
ADVANCEMENT OF PHOTOGRAPHY

FERRIS WHEEL — B. KOZLOWSKI

MARCH

THE AUSTRALASIAN PHOTO-REVIEW

Introduce your boy or girl to this fun-packed hobby . . .
developing and printing with the fascinating

KODAK PHOTO-FINISHING KIT

The very practical and ingenious Kodak Photo-Finishing Kit contains all the materials required for the successful tray development of your Kodak films. This kit is unique in that the strong, all-moulded plastic base and lid actually become the processing trays—the base is divided into two compartments to contain developer and water respectively, whilst the lid holds the fixer. An electric ruby globe is available separately if you prefer to use it instead of the battery-type darkroom lamp. Start now to *double* someone's picture pleasure . . . a Kodak Photo-Finishing Kit will bring the *real* thrill of picture-making.

Price: **£3/10/–**

A "Special" Gift You'll be Pleased and Proud to Give

Kodak Processing Aids

to improve your darkroom technique

KODAK ANTI-FOG No. 1 ▸

Added to film or paper developer, it helps to suppress fog and increase contrast in materials which tend to fog from age or due to unfavourable storage conditions. Also of great value in high temperature processing, or under conditions of forced development. Bottled to make 40 ounces of stock solution. **Price: 2/3**

◂ KODAK PHOTO-FLO (Liquid)

A handy and reliable wetting agent that reduces surface tension of water, permitting it to run off film and paper surfaces. Prevents water marks and streaks during drying. Kodak Photo-Flo Solution also facilitates smooth application of water colours and water-soluble retouching materials. In 4-oz. bottles. **Price: 2/9**

KODAK HYPO ELIMINATOR ▸

A boon to country residents . . . in fact to any workers in areas where water is restricted. Its use reduces the required washing time of negative materials to as short as five minutes in running water. A 3-minute immersion in the made-up hypo eliminator solution between fixing and washing is all that is necessary. In 16-ounce bottles to make 8 gallons of solution. **Price: 3/9**

◂ KODAK ANTI-CALCIUM

Prevents or minimizes formation of hard-water calcium precipitates in all developers except the caustic type. When added, the solution remains clear, permitting easy judgment of quality as the image develops. Also helps prevent the formation of scum on negatives and scale on darkroom equipment. In 4-ounce bottles. **Price: 3/**

FROM KODAK DEALERS EVERYWHERE

Kodak *presents*

Regal SCREENMASTER

Automatic Tripod Screen

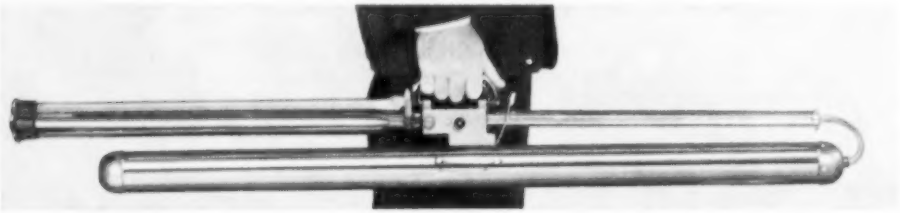
Now you can give *new life* to your favourite Kodachrome home movies and transparencies . . . just watch how the exciting new Screenmaster will give them added brilliance and faithfully revive the true colours of the original subject.

So brilliant in projection!

. . . thanks to the finest quality glass-beaded surface which ensures a brilliant clear-cut screen image from movies and slides alike. This is helped even more by the spring roller tension which ensures a flat drum-tight projection surface free from waves or wrinkles.

So easy to handle!

. . . just imagine the convenience of a compact roll-up screen with its own tripod stand built in—that's the Screenmaster. It can be easily carried in one hand and set up in a matter of seconds—strong and rigid in use, yet folds compactly for transport or storage.



The Regal Screenmaster Automatic Tripod Screen consists of a spring-loaded fabric surface which rolls up in its own streamlined protective tube; this tube is affixed to a telescopic upright column of adjustable height which has a fold-up tripod base with rubber feet. Overall length of 30- by 40-in. model when folded, 53"; Maximum height when erected, 83"; Weight, 12¾ lbs.

Sizes:	**30 x 40ins.**	**£21**	**4**	**0**
	39 x 52ins.	**£24**	**10**	**0**
	45 x 60ins.	**£28**	**0**	**0**

•

Ask for a demonstration at any Kodak Store

Sole Australian Distributors: KODAK (Australasia) PTY. LTD. • All States

From Kodak Dealers Everywhere

The Photographic Societies

Club reports should normally be written to cover club events of the last three weeks of the previous month and those of the first week of the current month. They should always be written up immediately and posted so as to reach 'The A.P.-R.' not later than the 10th of the month before publication.

In the absence of a completely typewritten report, all surnames and Christian names must be printed in CAPITALS. "Mr." should be omitted except in respect of patrons, visiting lecturers and judges. Women competitors should be identified by a single Christian name, rather than "Miss" or "Mrs." Accuracy with regard to spellings and initials is essential.

PHOTOGRAPHIC SOCIETY OF N.S.W.

The current syllabus of the Society is drawing to a close with many interesting nights, and we remind members and visitors to come along and enjoy these features. On 6th March, Dr. A. E. F. Chaffer, A.P.S.A., will lecture on "Portraiture and Portrait Lighting". This is a subject in which photographers are always interested, and the lecture will be of interest to both black-and-white and colour workers. An exhibition of prints loaned by the Melbourne Camera Club is planned for 13th March. Two competitions will be judged by Mr. Keast Burke, A.R.P.S., A.P.S.A., on 20th March; one will be the usual Pictorial Competition and the other will be the ever-popular Studio Night.

We would like to draw the attention of all beginners and new members who may be interested to a series of lectures to be given by Dr. A. E. F. Chaffer, A.P.S.A., at No. 12 Loftus Street, Sydney, commencing the first week in April, immediately prior to the Society's weekly meeting. Dr. Chaffer is well known for his prolific knowledge of the Science of Photography and for his ability to lecture and impart his knowledge to the student. The lectures will cover all interesting details on how to handle and get the best from your camera, negative and enlarger. The course will be available, free of charge, to members of the Society. Further information can be obtained from Miss W. Schmidt (Telephone: WA2488). I.B.

CAMERA CLUB OF SYDNEY

At the fortnightly meeting, held on Jan. 24, members competed in the field of Portraiture, the subjects being members of the club. Some very interesting studies of familiar faces resulted, the awards being: A Grade: 1, J. Oliff; 2, J. Galbraith; 3, A. H. Winchester. B Grade: 1, J. Oliff; 2, G. Russell; 3, G. Nettle; HC, G. Vincent.

On Feb. 7 we were given an extremely interesting lecture by Mr. Nash, of the C.S.I.R.O., on an unfamiliar aspect of photography, namely, the behaviour of drops of water in a wind tunnel as part of the wider study of artificial rain making. Members were greatly intrigued at what the camera can produce when operated by skilled hands in the field of scientific research.

A Colour Competition, held on the same evening, entitled *Child Study*, resulted: 1, S. Ridley; 2, K. Fox; 3, D. Brown; HC, S. Ridley.

Information concerning the club may be obtained from the Secretary, Box 2016, G.P.O., Sydney. H.R.G.

N.S.W. PHOTOGRAPHIC COUNCIL

The Annual General Meeting is scheduled to take place at 8 p.m. on 26th March, 1956, at No. 12 Loftus Street, Sydney. We ask all affiliated clubs to make sure they are fully represented by their delegates, as there is much business to discuss, and this meeting will deal with the election of new executives for the coming year.

The Council takes this opportunity of thanking those who have given us their support during the past year, with particular reference to those who so willingly co-operated in the recent (and very well received) course of lectures on Judging. In this connection we would specially like to mention the name of Mr. Keast Burke, who provided all students with a five-page transcript of his talk—a thoughtful action which was much appreciated.

Information concerning the activities of the Council can be obtained by writing to Box 829, G.P.O., Sydney. I.B.

Y.M.C.A. CAMERA CIRCLE

Activities for the new year commenced with an interesting and splendidly attended night outing, "Round the City". A competition will be held on Feb. 29 to assess the value of the shots taken on this occasion. An Open competition, very ably judged by Mr. E. Hart on Jan. 26 was won by G. Eves in A Grade and E. Ashby in B Grade. Mr. Hart illustrated his novel method of judging by eliminating successively the prints in each grade with obvious faults, bad tonal range, faulty composition, careless presentation, etc., leaving only a few from which to make the final choice; this greatly facilitated the job.

On Feb. 9, a lecture on Bird Photography by Mr. Norman Chaffer, F.R.Z.S., proved to be one of the most brilliant we have heard. The methods employed and the transparencies shown and explained by Mr. Chaffer held the audience spellbound. A superb sequence on the bower activities and mating of the Satin Bower Bird, and another sequence of the Golden Bower Bird of North Queensland, were probably the first recordings of these beautiful birds, and the slides paid high tribute to the technique and extreme patience of the lecturer.

The monthly programme concluded with a splendid outing to North Curl Curl, a photographic spot just north of Manly. After a week of record rainstorms, the weather broke to a very hot, delightful day. G.S.G.

THE CAMERAMATEURS

Our Annual Elections were held on Jan. 18 and the following officers elected: *President*: K. L. Aston; *Vice-President*, I. H. Wilson; *Secretary*, H. Lee; *Treasurer*, Airlie Wilson; *Print Director*, R. Ingam; *Outings Officer*, W. H. Whitebread. On the same evening our first competition of the 1956 series was held, our judge being Mr. J. Mitchell. The placings were: *Advanced*: 1, Patricia Aston; 2, K. L. Aston; 3, I. H. Wilson. *A Grade*: 1, R. Clifford; 2, J. Rayner; 3, W. H. Whitebread. *B Grade*: 1, R. Gentle (Associate Member); 2 and 3, H. Hayes. Mr. J. Mitchell was installed as a life member of the club in appreciation of all he has done to help us over the past years.

On Feb. 1, a competition for the best photograph taken at our recent Model Evening was won by I. H. Wilson. Our President then treated us to a comprehensive demonstration on Print Finishing; he stressed the importance of regular participation in competitions to improve one's standard. Mr. Aston recommended the *A.P.-R.* as being the best medium for competitions and criticisms.

Enquiries regarding visiting, or membership of this progressive club may be addressed to Box 28, P.O., Paddington (Telephone: FB3220). I.H.W.

NORTHERN SUBURBS CAMERA CLUB

Members of this club are at present settling into their new meeting rooms, which are situated in the Congregational Church Hall, in Anderson Street, Chatswood. On Jan. 26 members enjoyed a most instructive lecture on Optics by Mr. E. Grunwald, who opened up many new avenues of thought and discussion among those present.

Two separate competitions were held on Feb. 9, the set subject being "Human Interest"; the judges were Messrs. F. Cowper, J. K. Jackson and D. Michel. A great deal of interest was created by this subject, the awards being—A Grade: 1, J. K. Jackson; 2, I. James; 3, A. K. Dietrich. B Grade: 1, D. Story; 2, C. Potter; 3, D. Glanville. C Grade: 1, T. Van Zell; 2, A. J. Mitchell; 3, D. Macdonald. Prints from the Newport Week-end Outing were also judged. Placings were: 1, Muriel Jackson; 2, J. K. Jackson; HC, I. James (2), D. Macdonald. In addition, the prints from the *Photographic Society of America* were on display and a lively discussion was conducted by Mr. A. K. Dietrich.

The formation of a new Colour Group within the club is at present taking place, as it was felt that there was a growing demand for such a group. It is anticipated that information regarding special Colour Group meetings, together with details of a series of practical demonstrations covering the basic steps in exposure, developing, printing and enlarging, especially for the beginner, will be available shortly.

Enquiries regarding membership should be directed to the Secretary, D. R. Glanville, 124 Merrivale Road, Turramurra (Telephone: JJ4725). R.M.J.

LAKEMBA CAMERA CLUB

Our meeting in the Victory Hall, Lakemba, on Feb. 15 was quite a success for two reasons. Firstly, we had a record attendance, partly due to the fact that two of Sydney's loveliest models were posing during the evening to give members further experience at Portrait Photography, and, secondly, a total of fifty prints were exhibited in both grades of the two print competitions. The judging was a formidable task, which was ably carried out by our guest judge, Mr. K. Mackenzie-Clark, of Lakemba.

During the General Meeting, the President reported that the committee had been very busy and new membership cards and competition award cards were being printed; syllabus cards were available after the meeting. Club badges are on the way and ideas are being formulated to raise money to purchase equipment for the club, such as a projector for colour transparencies.

Competitions results: *Pattern and Texture*—A Grade: 1 and 2, B. Sykes; 3, R. Wotton; HC, R. Sansom. B Grade: 1, 2 and 3, R. Kefford; HC, H. McInnes. *Open*—A Grade: 1 and 2, B. Sykes; 3, R. Sansom; HC, R. Sansom. B Grade: 1, J. Wheeler; 2, R. Bower; 3, J. Wheeler; HC, R. Kefford.

Visitors are always welcome at our meetings; please contact the Secretary, R. Hodgson, 62 Haldon Street, Lakemba, or Telephone UL1011. R.H.

WAVERLEY CAMERA CLUB

At our first meeting this year, on Jan. 3, Mr. L. G. Clark gave a talk on Print Analysis. The talk was based on books by Nicholas Haz and Maitland Graves, and showed how a picture could be analysed into its basic elements. The main feature for January was a demonstration of Glamour Photography, when member A. Rosen posed two models—Jeanette and Beverley Llewellen. Members were enthusiastic, and cameras clicked in appreciation.

On Feb. 2 we viewed the P.S.A. collection of prints from America which were on show at the last Inter-Club Competition. There was much to be learnt from the superb technique of these pictures. In the Architectural Competition, held on the same night, Norah Murdoch gained first and second places in A Grade, with J. Willis first in B Grade.

Our Annual Exhibition will be held on Saturday, March 24, and the prints will be on display all day at the Community Centre, Grosvenor Street, right at Bondi Junction. This is a departure from our usual form of exhibition and we hope to encourage a large number of the local residents to view the prints. For a club syllabus or any enquiries, please contact R. Preller, 183 Blair Street, North Bondi. N.M.

P.W.D. PHOTOGRAPHIC SOCIETY

At the February meeting visitors and members were addressed by Mr. John Nisbett regarding aspects of commercial and pictorial photography. Mr. Nisbett judged the prints in the Tree Study Competition. Awards were: 1, J. Ball; 2, W. B. Allen; 3, L. Krippner (all from Main Roads Dept.); HC, C. R. Bennett (Irrigation Commission).

Meetings are held in the Theatrette, Bridge and Phillip Streets, 6 p.m., on the first Wednesday in each month. Visitors are welcome. The Secretary is R. Collins, Room 322, Public Works Dept. (Telephone: B036, Ext. 2804). If not available, ask for R. Buckingham. C.B.

CARINGBAH PHOTOGRAPHIC SOCIETY

A most interesting lecture and demonstration on Composition and How to Improve Prints was given by Mr. A. W. Gale, A.R.P.S., at our first meeting for this year. Although we have already had a few lectures on this subject, much knowledge was gained from Mr. Gale's demonstration, and many of his points were put into effect in the prints submitted to the competition, held on Jan. 30, which showed a marked improvement, especially in print retouching. The subject for the competition was "Child Study", and the judge was Mr. C. T. Marchant, who also commented on the prints.

The results were: A Grade—*Set*: 1, C. Carmichael; 2, A. Hinchcliff; 3, R. B. Mills. *Open*: 1 and 2, C. Watkins; 3, A. Hinchcliff. B Grade—*Set*: 1 and 2, E. Marcham; 3, F. Matson. *Open*: 1 and 2, P. Brownsmith; C. L. Marcham. *Colour*—*Set*: 1, R. B. Mills; 2, S. Hampton; 3, R. N. Dallimore. *Open*: 1, C. Watkins; 2, R. N. Dallimore; 3, M. Beecroft.

Particulars of the club may be obtained from the Publicity Officer, C. Carmichael, 26 Matson Cr., Miranda (Telephone: LB6549). C.C.

PANANIA AND DISTRICT CAMERA CLUB

In November we held a Seascape Competition, originating from an outing to Maroubra Beach, which turned out to be quite wet. The results were: B Grade—*Set Subject*: 1, 2 and 3, P. Young. *Open*: 1, E. Hassel; 2, P. Young; 3, E. Hassel. C Grade—*Set Subject*: 1, 2 and 3, J. Jarka. *Colour*: 1, R. McKinnon; 2, B. Porters; 3, V. Walpole.

During December members were taking Christmas pictures for the January competition. The results were: B Grade—*Set Subject*: 1 and 2, P. Young; 3, E. Hassel. *Open*: 1, 2 and 3, E. Hassel. C Grade—*Set Subject*: 1, R. Jacka. *Open*: 1, W. Hilton; 2, H. Miles; 3, R. Jacka. *Colour*: 1, R. McKinnon; 2, G. Grose; 3, R. McKinnon.

The club's first Print of the Year Competition will be held on Saturday, 10th March, 1956, at the Panania School of Arts, which is located on the main road (Tower Street), about 200 yards from Panania Station. The programme will start at 7.30 p.m. and a cordial invitation is extended to members of other clubs and anyone else who is interested. A good night is assured. K.F.

WOLLONGONG CAMERA CLUB

The last meeting of 1955, held in Brandon Hall on Dec. 19, was a Christmas Party for members and friends. The evening commenced with a general mixing of wives and friends followed by a screening, by Bill Houghton, of monochrome and colour slides taken on various club outings and in most cases given the usual Houghton humorous twist; also projected were eight slides of topical subjects from unusual angles; members were issued with cards and asked to record their identification of each slide. Winners of this competition were given prizes donated by Martin's Camera Store. President Bob Jessop presented a gift each to Mesdames Anderson, Brooks, Burns, Chambers and Jessop for devotion to duty in the face of committee meetings! The evening concluded with a screening of movie films by member Keith Chittock.

The first meeting of the new year was held on Jan. 16 and was originally intended to be a colour travelogue by D. Brooks; but unfortunately he was prevented at the last moment from attending, and the night consisted of an impromptu Brains Trust and a colour slide competition, resulting in credits being awarded to Edna Brown, Bill Houghton and Burt Anderson. D.E.B.

LISMORE CAMERA CLUB

Membership of the club now numbers twenty-four and the financial position is sound. During the past year, members have been privileged to witness demonstrations of processes and many interesting screenings of colour slides, including those representing Mr. Hosie's trip overseas and a collection supplied by Kodak Ltd. A new endeavour during the year was the exhibition staged at the Lismore Art Gallery in July, a highly successful venture which has done much to publicise the work of the club.

Regular monthly competitions have been held and the noticeable general improvement in members' work can only be attributed to the influence of lessons learnt through club activities and the encouragement and assistance provided by Mr. Keast Burke and the Quirindi Camera Club in judging our competitions. The trophy winners were: *Casma Prize—Exhibition*, J. Cromarty; *Lismore Pharmacy Prize*, H. King; *President's Trophy—Print of the Year*, J. Kaske; *Club Aggregate Trophy*, H. King; *Lismore Pharmacy Competition*, N. Withers; *Casma Competition*, H. King.

A Monthly Bulletin, in the capable hands of our Secretary, has now become an essential part of the club. S.C.

NEWCASTLE PHOTOGRAPHIC SOCIETY

Mr. A. W. Dumbrell was re-elected President at the annual meeting. Other officers elected were: *Vice-Presidents*, C. Collin and W. McClung; *Secretary*, J. Harris; *Treasurer*, R. N. Winn; *Librarian*, W. Jones; *Auditor*, O. Gilbert; *Council*, E. Kimble, C. Hirst, K. Flisikowski, M. McNaughton. Colour Section: *Secretary*, J. Vincent; *Librarian*, K. Spruce; *Committee*, J. Novak, F. Barrie, G. Smith, R. Ryan.

The report of the treasurer showed an income for the year of £368, including £158 credit balance from the previous year. Expenditure was £252. It included a donation of £10/10/- to the flood relief fund and £33 raised for the fund with a photographic exhibition. Liquid assets of the society at the end of the year totalled £317.

January competitions resulted:

Seascape—A Grade: 1, W. McClung; 2, F. Hilliard; 3, M. McNaughton. B Grade: 1, K. Spruce; 2, O. Melmeth; 3, P. Lamb.

One-Mile Beach Outing—A Grade: 1, M. McNaughton; 2, W. McClung. B Grade: 1, W. Jones.

January 16 Open—A Grade: 1, W. Cremor; 2, F. Hilliard; 3, E. Kimble. B Grade: 1, K. Spruce; 2, O. Melmeth; 3, W. Jones.

Colour Section—January 16 Open: 1, K. Spruce; 2, A. Dumbrell; 3, N. Ozolins. W.H.McC.

MELBOURNE CAMERA CLUB

The club resumed activities for 1956 with a general get-together night on Jan. 19, when members discussed informally amongst themselves their holiday experiences. Jan. 26 was the first monthly meeting for the year, and the first competition was held, the results being: *Monochrome*—A Grade: 1, G. Flack; 2, L. Mullumby; 3, N. Crouch. B Grade: 1, Mrs. J. Holmes; 2, A. Seaman; 3, Miss W. Johnson. *Colour*—A Grade: 1, N. Crouch; 2, R. Harris; 3, J. Hoehn. B Grade: 1, M. Gregory; 2, Miss W. Johnson; 3 (Equal), R. Minter, A. Seaman and G. Gray.

On Feb. 2 the club had the privilege and pleasure of viewing the *Ann Marie Gripman Collection*, which is now circulating around the various camera clubs in Australia. These prints, together with accompanying explanatory notes, were first reviewed by club member B. Pratten, after which all members participated in a general discussion.

There is much activity in the club at the moment as the final stage of preparations for the Club's First International Exhibition of Photography 1956 draws near, and the various members concerned are hard at work to ensure a successful show.

Visitors and new members are always welcome. The club meets every Thursday evening at its club rooms, 123-125 Little Collins Street, Melbourne. The monthly meeting and competition are held on the fourth Thursday of each month. Other meetings during the month are: *First Monday*, Portrait Group; *Second Monday*, Study Group—technical instruction for advanced beginners; *Third Monday*, Pictorial Group; *Fourth Monday*, Colour Group. Further details can be obtained from the Secretary, R. Harvey, Box 930G, G.P.O., Melbourne. W.D.M.

INTERNATIONAL EXHIBITION OF PHOTOGRAPHY

Conducted by Newcastle-upon-Tyne Photographic Society, under P.S. and P.S.A. Rules.

To be held in the Laing Municipal Art Gallery, Newcastle-upon-Tyne, from 13th October to 3rd November, 1956.

Closing date for entries, 12th September, 1956.

Entry forms will be available in due course from the Editorial Office or may be obtained direct from Mrs. D. Walker, 37 Newminster Road, Newcastle-upon-Tyne 4, England.

The AUSTRALASIAN PHOTO-REVIEW

A.P.R.

Editor:
KEAST BURKE, A.R.P.S., A.P.S.A.
Hon. Rep. Photographic Society of America

VOLUME 63 • NUMBER 3

MARCH 1956

Contents of this Issue

Articles:

The Photographic Societies .. 132, 184
Snowy Mountains Cameraman .. 136
Photography of Models 144
Some Answers to Common Problems 150
Telling the New Picture-maker .. 166
Tropical Wild Life Photography .. 169
Notes from the Magazines 174
Some Thoughts on Judging 176
Review of January Portfolio 179
Contest Entries Review 180
A.P.-R. Editorial Notes 183
The 'Last Page' 185

Illustrations:

Outdoors at Night 153

Advertisements:

Kodak Photo-Finishing Kit ii
Kodak Processing Aids 129
Regal Screenmaster Tripod Screen 130-131
Kodacraft Roll Film Tank 187
Austral Colour Filters 188-189
Sale of Used Apparatus 190
Kodak Photographic Books 191
Kodak Sensitised Papers 192
Six-20 Brownie Camera, Model 'C' iii
Kodak Film iv

For Technical Data for Portfolio Prints see page 183

An Invitation

The Editor cordially invites the submission of contributions on photographic topics of every description with a view to subsequent publication in "The A.P.-R."

KODAK (AUSTRALASIA) PTY. LTD.

(Incorporated in Victoria)

386 GEORGE STREET, SYDNEY 250-252 QUEEN STREET, BRISBANE
252 COLLINS STREET AND 223 LATROBE STREET, MELBOURNE
37 RUNDLE STREET, ADELAIDE
And at Perth, Hobart, Launceston, Toowoomba, Rockhampton, Townsville, Cairns, Newcastle, Katoomba, Ballarat, Geelong

SUBSCRIPTION, 12/- PER CALENDAR YEAR; SINGLE COPY, 1/- POST FREE IN AUSTRALIA.

Snowy Mountains Cameraman

By RAYMOND FERRIS, A.R.P.S.

As a full-time occupation, photography on the roof of the world (at least so far as Australia is concerned) can be an irksome and hazardous task, calling at times for grim determination to carry on in the face of personal inconvenience and frustration.

Any official photographer of the Snowy Mountains Hydro-Electric Authority may have to travel many miles in the early morning when the temperature is around the twenty-degree mark, seated in an open utility vehicle, with the cold penetrating deeper and deeper with each mile of travel. Having reached his destination, he is required to bring his camera quickly and efficiently into action, despite fingers that are stiff and aching with the cold. For the operations to be recorded with the camera are often specialised undertakings peculiar to the locality where construction is taking place, and the opportunity to photograph them occurs once only. Moreover, the cameraman must make his arrangements to fit in with the schedule of work in hand, for the construction foremen never have the time or the mood to humour the whims of a mere photographer.

But camera work in the Snowy Mountains is by no means always nerve-wracking and exciting; much of the coverage is more or less routine and can be handled in a more leisurely and studied manner. It is during these less hectic periods that the photographer has time to appreciate how wonderfully interesting is the whole gigantic programme, of which his own activity is but a very small but nevertheless important unit.

Routine assignments for the cameraman include photographing the progress stages of construction of dams and power stations, tunnelling, field investigation of future projects. All the small details of accomplished work must be recorded, as well as the actual building operations themselves, and the techniques and equipment employed to overcome the thousand and one difficulties that are encountered. This calls for precision photography in which both shadow and highlight detail must be clearly visible, in the focusing of which great care must be taken to ensure a full, sharp coverage of all wanted details; and which must be given the utmost care in processing, for enlargements of great size are frequently called for.

Experience has shown that the best camera equipment for this specialised work is a 4" by 5" Speed Graphic, with normal, wide-angle, and long-focus lenses; and a Kodak Master View camera, necessarily taking the same size picture so that films can be interchanged at a moment's notice. These two cameras make an ideal combination for general field and indoor work. A flash is used where practicable for close photography, synchronised through the camera when any action is present, but at all other times by the open flash method which has been found to offer better control over the distribution of light.

At the inception of the hydro electric scheme, when transport was scarce, much travelling by the photographer had to be accomplished on foot or by hitch-hiking a ride with any vehicle that happened to be passing in the desired direction. In those days, of course, the amount of equipment that could be carried was very limited; in the winter there was the problem of the ever present cold that further limited the freedom of the traveller. On one occasion, a photographer rode out of Island Bend inside, of all things, a refrigeration van. The weather was particularly severe, since the trip was made during a snow storm. At the end of the journey the photographer remarked, however, that he had really enjoyed a comfortable experience; he was so much warmer inside the refrigerator than he would have been if exposed to the sub-freezing temperature outside.

The present-day photographer does his travelling in a Land Rover and is able to carry all the equipment needed to accomplish any job which might come his way. But even now, with mechanisation and good roads

A bulldozer taking supplies through snowbound country to T2 Drilling Camp.

Snow and fog on the road to Cabramurra.

established throughout the whole area, it sometimes happens that conditions become so difficult that the photographer is obliged to resort to skis in order to maintain his visits on schedule.

Although the mountains are so bitterly cold in the winter, there are periods of fine, calm weather when it is possible to get about in the snow wearing only the lightest of clothes; but stout footwear is essential at all times to keep the feet from freezing. The alpine scenery in this placid winter weather is beautiful almost beyond belief; the snow-covered peaks are tinted a delicate pink at sunrise and at sunset, and at midday the sky is always an incredibly deep blue. In the early spring, when the snow begins to thaw, the mountain sides show great patches of smooth ice that gleam like satin against the flat white background of the surrounding snow.

The best times for photography in the Snowy Mountains are the early morning or late afternoon, when a low sun throws into relief every minute detail of texture in the snow. To enhance this texture, by improving contrasts, an orange or red filter is very useful; on the other hand, when it is desired to soften contrasts between the snow and other objects such as trees, it is better to use a yellow-green filter. Naturally all these filters tend to darken the rendering of the blue sky, but one should remember that shadows in the snow which give it that characteristic modelling so desirable in a picture are also blue, and it is necessary for the photographer to decide whether he prefers his picture to have a correctly-rendered sky or full texture in the snow—it is not possible to obtain both. Many alpine photographers aim at showing in their pictures as much as possible of the snow

A bulldozer clearing snow at Munyang.

texture; after all, it is quite possible to hold back an over-darkened sky during printing.

One of my first assignments in the snow country was to photograph the site of the proposed dam at Spencer's Creek near Mount Kosciusko. I travelled the last six miles in a 'snow-cat', one of the few vehicles able to traverse deep snow. On arriving at the camp beside the dam site, I was in time to see one of the most beautiful sunsets imaginable; the snow in the foreground was white with long blue shadows, the mountains in the background were tinged with pink, and behind them rose an immense wall of cloud, dark red in colour, its edges rimmed with gold; above all this was the clear blue sky. Unfortunately I had no colour film with me but I obtained a good negative in black and white, although it did not do justice to the scene. The light and colour values can change very rapidly at times on the mountains; on one occasion while setting up my camera to make a colour picture of a sunset reflected on the snows of Jagungal, one of the most impressive of all the mountains in this area, the sun dropped below the horizon and in an instant what had been pink snow and blue sky became blue snow and pink sky. I managed to get a picture, but the colours were the reverse of what I had intended.

In his work on the mountain tops the photographer has frequent opportunities of picturing heavy transports struggling along roads that have become drifted over with snow during a blizzard, and quite often he finds his own vehicle a part of the traffic congestion and he is obliged to wait in the driving snow until the flow of traffic is restored. Using the camera to record the highlights of such occasions, the photographer must be constantly alert to the danger of flying snowflakes, which sometimes lodge themselves on the camera where they stick fast until they eventually melt and release their content of water into the camera or the shutter mechanism. In the extreme cold there is always a danger, too, of the shutter being slowed down or even ceasing to work altogether. One learns to listen for the double click as the shutter is tripped, and experience soon makes it possible for the operator to discern by ear whether the correct exposure has been given. It is a most disconcerting experience, upon failing to hear this double sound of the shutter, for the photographer to look in the lens at the conclusion of some important assignment only to see the shutter still in the action of slowly closing. Fortunately such trouble is only likely to happen under extremely cold conditions when the camera has been exposed for a few hours to the freezing air.

It was in such weather, during a trip to Cabramurra, that we were held up for nearly two hours by a 'low-loader' taking a large power shovel into the area; it had been caught by the high banks of snow piled up when the snow plough cleared a narrow path on the road that runs along the backbone of the Dividing Range. There was a howling blizzard at the time and men had to be brought out from nearby Tumut Pond Camp with a bulldozer to tow the vehicle through

(*Below*) Radial gate at the entrance to the tunnel.

(*Above*) Drilling operations

(*Right*) Miners leaving the adit of the tunnel.

(*Below*) Erecting steel 'sets'.

CONSTRUCTION OF THE GUTHEGA TUNNEL

(*Right*) 'Mucking out' with mechanical loaders.

THE GUTHEGA DAM

Night operations.

The dam wall nearing completion.

Guthega Dam in the winter of 1955.

the worst parts and clear the way where necessary. Good action pictures can be made at times like this if the wind does not blow the operator off his feet.

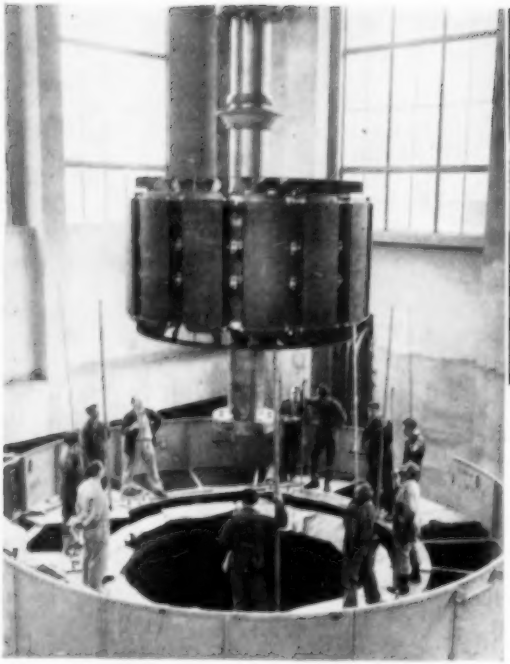
Another such trip was made with the object of taking pictures of the snowbound drillers' camp near Cabramurra. My companion and I travelled on a sledge towed by a bulldozer which was taking in food supplies. The journey took two hours each way, and we passed through a forest of tall mountain-ash, which was freshly coated with snow, transforming the country into a fairyland. When we arrived at the camp the snow had begun to fall so thickly that it was impossible to get the type of shots required; so we were obliged to return without the pictures, every now and then having to walk to avoid becoming frozen. However, we did get some action pictures of the sledge and bulldozer in the forest; so the journey was not entirely in vain.

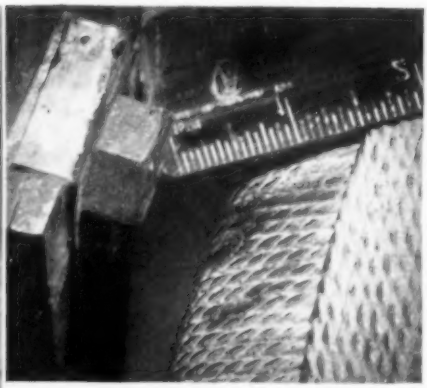
The matter of exposure under changeable conditions, such as when there are occasional falls of snow, calls for the use of a good exposure meter. Sometimes the light appears to be very dim when the snow is falling; at other times the driving snow seems to present a blinding wall of light. These apparent changes can be very deceptive; in conditions of dull weather with good visibility in the snow country the photographer may be inclined to increase shutter speed or to use a smaller stop; the meter will often prove the light to be extremely bright photographically when it looks very dull to the eye.

The photography of tunnelling operations is an assignment that the operator at first finds entirely strange and rather exciting;

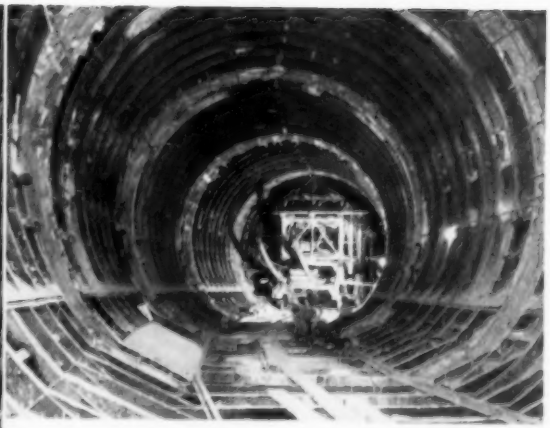
Engineer supervising by field radio the stringing of power lines from Guthega Power Station.

Welder at work in M.I.B. Power Station.





Installation of generators. Lowering the motor into No. 1 Generator, Guthega Power Station. Small picture shows detail of clearance.



Constructing the Adaminaby Diversion Tunnel.
(*Above*: Steel formwork for concrete lining.
(*Left*) Close-up, showing extent of steel reinforcement.

the problem of overcoming technical difficulties in such a confined space in the midst of great activity is a challenge to the ingenuity of the cameraman. But as he becomes familiar with the conditions, and finds himself obliged to spend long periods underground, the job resolves itself into a monotonous routine, calling always for the most exacting work, and sometimes fraught with real personal danger.

The three miles of tunnel cut through the mountains from Guthega to Munyong was photographed at each stage of the work to provide a complete record of the project. Another long job was the photographing of the tunnel in fifty-foot sections for geological purposes, where the average distance covered each day was about two thousand feet. Open flash was used for this work, with three flash bulbs linked together to provide even illumination. A geologist always accompanied the photographer to point out the important features of rock formation in the tunnel walls and ceiling. In many places the floor was covered in about a foot of water and little rivulets ran down the walls or dripped from the roof, and it called for constant vigil to keep the cameras and equipment dry. As for the operator and his assistants : they invariably finished up the day feeling completely damp and miserable.

Even this rather monotonous work has its tense moments. Locomotives and skips piled high with rock are continually running back and forth, and often it is a case of get the shot quickly, grab the cameras, tripods, and flash reflectors; then flatten against the wall while one of these trains thunders past. On one occasion there was a single locomotive coming down the tunnel, and as it passed the assistants with the flash gear it jumped the rails and headed straight for me. I had been operating a stereo-colour camera as well as the usual Speed Graphic. I scarcely had time to grasp one camera and its tripod before diving for safety ; and the loco. came to rest against the wall where I had been standing, with its coupling just touching a tripod leg of the remaining camera.

Another time I was asked to photograph the tunnel face where a zone of crushed rock had just been exposed. In sections such as this the walls and ceilings are lined with steel reinforcing immediately after the face or tunnel heading has been fired. In this instance the face was slowly crumbling and a large boulder could be seen moving down from the ceiling. I had a deal of faith in the geologist who was with me and knew he would not go near the face if there were any immediate danger of it falling. After taking several shots of the freshly exposed walls, I was about to take one last close-up when he indicated in no uncertain manner that it was time to get out. We had walked no more than fifty feet down the tunnel when the face fell in with a resounding crash.

Another job at the tunnel face was to photograph mechanical loaders shifting the freshly blasted rock. These machines are powered by compressed air and unless the pictures are made immediately they start working it is impossible for the light of the flashbulbs to penetrate the resulting fog in the atmosphere. On this occasion there were two machines working side by side and, as they occupied most of the tunnel width, the obvious place to photograph them was directly in front, up on top of the rock pile. We scrambled up the broken rocks and set up the camera ready for the machines to start operating. Both of them moved into the rock pile together which was just fine for the picture, except that it felt as though I had been caught up in an earthquake. The first shock, as the machines moved in almost threw me off my feet. Hastily taking the picture, I got out of the place as quickly as possible.

Making pictures of miners operating drills in the Guthega tunnel was always very interesting. If there were two photographers on the job we had to plan the picture before going in, because the noise from seven or more pneumatic drills working in a confined space was so great that it was impossible to hear another person speak. Here again was the problem of aerial fog and moisture on the lens. Another annoyance was flash back from the fog when the picture was taken, resulting in a thin hazy negative. We found that the only way to penetrate this fog was to use an extension flash with the camera on one side of the tunnel and the flash on the other, so that the angle of light was about forty-five degrees to the camera. The men working the drills will never stop for a photograph to be taken; so it is necessary to make the best picture possible in the circumstances.

Photography of Models

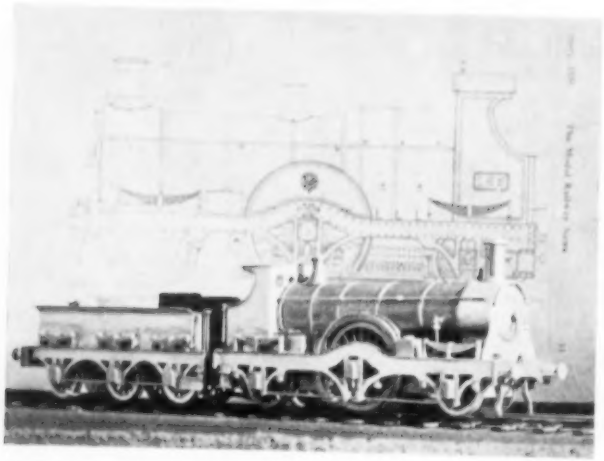
By JOHN H. AHERN, F.R.P.S.

As I see it, there are two distinct kinds of model photograph. Each requires a rather different technical method and should be approached from a different aesthetic viewpoint. By far the most usual kind is the straightforward record picture, presenting an individual model in as matter-of-fact a style as possible or illustrating work in progress. In all such cases it is best to use a plain, neutral background if possible. Need I add that white sheets, tablecloths and dishcloths should be avoided? A skilful worker can, however, use a background which is just off-white in such a way as to give the impression that the background has been blocked out on the negative. This is useful for certain types of illustration work.

The other type of picture is what we may call the model scene, often a section of a model railway with buildings and scenery. Usually the intention is not to show factual detail to the same degree as in the first case, but to present the subject in as attractive and realistic a manner as possible. Tricks of lighting may be used to enhance the effect, and the presentation of the background is very important. It must be adequately illuminated, and it must harmonise with the foreground but not 'fight' with it. It should be lit, if possible, with some regard to the recession of planes. Our approach must, in fact, be quite different to that required for the purely factual type of picture.

Photographic equipment can be of a comparatively simple description. A camera with a focusing screen, and maximum extension approaching twice the focal length of the normal lens, I regard as essential. It should take plates or sheet films as it is often desirable to develop exposures one at a time as soon as they have been made, to check results. It is desirable (in fact, almost essential) that the camera should have, in addition to a rising lens movement, a swing front or back, working both vertically and horizontally. Most old stand, or hand-and-stand, cameras can be quite easily adapted to provide these movements if they have not got them already. A high-grade anastigmat lens is not essential; most negatives are taken at $f/22$ or $f/32$ and the only advantage of a large-aperture lens is that it facilitates inspection of the image on the focusing screen. One can manage without a shutter as exposures can be made by un-

Amateur Photographer, August, 1955, by arrangement.



A blue print, or working drawing, makes an effective background for a model. The drawing in this photo. shows the same locomotive after re-building.

(Courtesy, "*Model Railway News*".)

The model set shown here measures only about 4ft. 6in. from foreground to far distance and all models are to the same scale. Careful lighting contributes to the illusion of distance.

(Courtesy, "Model Railway News".)

capping, but an efficient lens hood is essential. Personally, I have never discovered the need for light filters, but there could, of course, be exceptions to this. It follows from what I have said above that the miniature camera is not ideal for this kind of work; quarter-plate or 3¼" x 2¼" are usually the most convenient sizes, but in fairness to the miniature it must be added that the short focus of the lens will go a long way towards counterbalancing its limitations in this respect.

The most important consideration in all model photography is suitable lighting, and since very accurate control of illumination is necessary for consistent results, I do not think it advisable to use daylight if it can be avoided. What you need, above all things, for model photography is a standardised lighting so that the same exposure can be given on practically all occasions and any variations from the normal conditions can be made with full foreknowledge of what is being done. But this does not mean that I recommend a whole battery of lamps; as a matter of fact, you can get along quite well with only one for most subjects—so long as you have provided yourself with sheets of white card to serve as reflectors. My main light is a 500W. frosted photographic bulb on a telescopic metal stand. In practically all cases this lamp is positioned between four and five feet from the centre of the subject and this distance is kept constant whether the lamp is in front of, at the side of, or behind the subject. I also use—sometimes, but not always—a second lamp which consists of a cluster of three bulbs, which total up to about another 500 watts, set in a large aluminium washing basin and mounted on another telescopic stand. I sometimes hang a sheet of tissue paper in front of this second lamp. It is brought in to relieve shadows and it is *not* used at a constant distance from the subject as the main one is. The primary lighting is arranged with the single bulb, the main light, and then the second lamp is tried at various distances until it is seen that the shadows have been sufficiently relieved for the particular effect desired. One has to remember that artificial light effects are always harder on the negative than they appear to the eye, and one must learn to make suitable allowance for this fact.

My advice, then, is to provide a simple two-unit lighting system of the kind I have described. Then arrive at a standard exposure by making two or three test negatives. At the same time, you can begin to form an idea as to the average distance of the second lamp from the subject to produce an acceptable range of contrast on the negative. A little systematic work at this stage will save a lot of trouble later. And don't forget to write down everything you do for future reference. Within reasonable limits, the distance of the second lamp from the subject does not seem to effect the exposure, whatever the strict theory of the matter may be; for practical purposes it only affects the degree of negative contrast. I have never attempted to tame an exposure meter for this kind of work; it seems better and more reliable to find out by actual test. However, if you find that your meter will give a reasonable reading it is quite a good idea to write it down against the test results. It may be useful at some time—you never know—and in any case it could be used to detect variations of mains voltage and the deterioration of the bulbs which comes with age. I never use a diffuser on the main lamp. I arrange matters so that the exposure is not less than 45 seconds and get my diffusion, when I want it, by moving the lamp (or lamps) around during a part, or the whole, of the exposure. If you move the main light about from front to side over an area of five or six feet (and also move it up and down) during the whole of the exposure, you will get a diffused and almost shadowless light which is useful for many purposes. It will be understood that you keep it at about the same distance from the subject all the time so as not to upset the exposure time. In other words, you move it on a curved track as if it was attached to the subject on the end of a piece of string. Now suppose you leave the lamp stationary during, say, half the exposure and move it from side to side, as described above, during the other half. You will get fairly strong, but well illuminated, shadows without using a second light source at all.

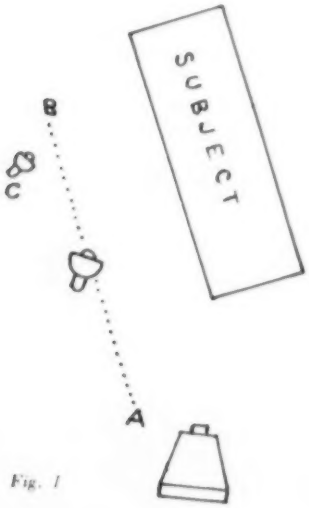


Fig. 1

When the area of the subject is small, I am inclined to think that this is the best way, and it saves having a lot of extra wire trailing over the floor to trip over. You can get any degree of diffusion and you can control the depth of the shadows by altering the ratio of moving to stationary time. Naturally, if a larger area must be illuminated it is easier to control the effect with two lamps in use. It may happen occasionally that a subject presenting unusual *depth* has to be tackled; I suppose the most common example is likely to be a station scene on a model railway, looking along the tracks into the background. The illumination must be reasonably even, with the proviso that a little more light on the background will do no harm as it will emphasise the effect of distance. I have suggested a method of dealing with this kind of subject in Fig. 1. Let the light source migrate slowly from A to B along the dotted line; and, if you like, you can try the effect of placing an additional small lamp at C to put extra light on the background and produce (we hope) the effect of 'aerial perspective'. I may interpose the information at this point that a focusing electric torch is occasionally very useful for getting light into some difficult corner.

Do not be afraid of back-lit effects when circumstances warrant that kind of treatment—provided, of course, that you have an efficient lens hood. Excellent results can be obtained in this way provided the shadow side of the subject is adequately lit with plenty of shadowless light provided by reflectors and supplementary lamps. If the main light is at your standard distance, start by giving your

A lively harbour scene. The water is crumpled cellophane.

standard exposure. You will probably find that no adjustment of the exposure is necessary.

We can now turn from the subject of lighting and consider a few factors which affect different types of subject. The first thing to be emphasised is that you must avoid the kind of distortion which arises from short-focus lens effects. This is just as important in model photography as it is in portraiture. There are, no doubt, exceptions; distorted perspective may be required for some special reason, but in my experience such effects have an unpleasant trick of just not quite coming off. Experiment by all means, but don't be satisfied with something which is not quite up to the mark just because you took a lot of trouble to produce it. It may be of interest to note that I use a 6in. lens on quarter-plates and it is not often that I can employ the whole of the area of the negative. This obviously means that for general purposes a rather long-focus lens is necessary.

Reflections are apt to be a nuisance with many subjects and this applies to painted or enamelled surfaces as well as to polished metal ones. The paint used on models is often a sore trial, for not only is it too glossy, but it is also too thick and coarsens detail in a way which may not be apparent on visual inspection. I feel that a polarised screen is a desirable addition to the equipment which could sometimes be used with good effect in these difficult cases. There is another snag about paint finishes against which the photographer should be on guard. Beware of the sprayed finish used on many commercial models. It usually presents an eggshell appearance and therefore looks innocent enough. In reality,

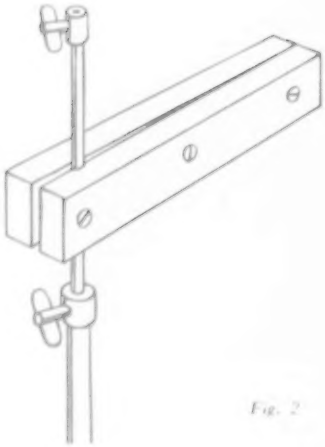


Fig. 2

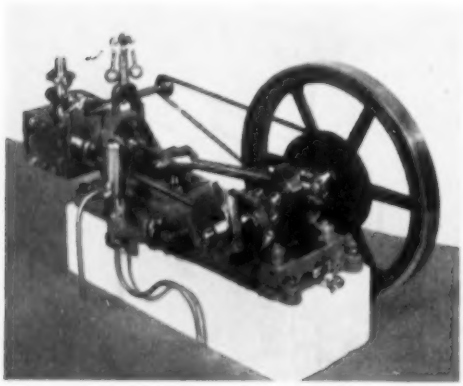
Model architecture from the viewpoint of a scale man.

(Courtesy, "Model Railway News".)

it is a stippled surface and the camera, unlike the eye, records this fact. If anything like a bold lighting is used such surfaces are apt to resemble 'moroccan' leather cloth as used to cover cameras. The effect can usually be detected on the focusing screen—with a magnifying glass and plenty of light—and the only answer is to use a soft illumination without strong highlights.

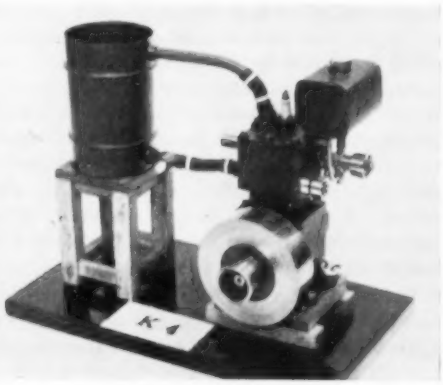
Small objects are usually best presented against a sheet of neutral-grey mounting card, curved up at the back to form the background as well as the ground. Look out for middle tones on the edges of the subject which may merge into such a background. This trouble can sometimes be corrected by contriving to throw a shadow across the background, but it is advisable to have avilable at least two mounting boards of different depths of tone.

Models of railway locomotives and rolling stock should usually be presented on a length of track. The track, however well made, will not look anything like the real thing unless sand or fine gravel is worked in around the sleepers to represent ballast. If the rail is bright, clean metal it should be painted with a matt, brown paint. The paint should be wiped off the head of the rail with a cloth before it dries. When photographing railway models, make sure that *all* the wheels are correctly placed on the track; it is particularly easy to miss the trailing trucks under the fireboxes of some locomotives. Curiously enough, such details are easily overlooked, but the camera is rather merciless about it. Some of



This horizontal steam engine provides an example of the best kind of pure record photography.

(Courtesy, "Model Engineer".)



A small petrol engine photographed against an off-white mounting board to give the effect of a blocked-out background.

(Courtesy, "Model Engineer".)

A railway station scene with an effective village background.

the best shots of railway models are obtained by bringing the camera down practically to baseboard level. The object, of course, is to present the subject as it would be seen by a 'scale man'. The same method can be applied with good effect to model buildings and waterline model ships. A point to watch with this method is that the foreground (meaning the strip of baseboard which is visible between the base of the subject and the camera) may receive too much illumination, conveying a curious impression that the subject is not standing on anything really solid. This could, of course, be corrected in the enlarger by shading; but it is better to anticipate it, if possible, by rigging up a piece of paper or card so that it throws a shadow across the offending area. For such purposes it is useful to have an extra telescopic lamp stand. Pieces of card can be attached to it with paper clips and moved about until the shadow falls just where it is wanted. Much useful control of print quality is possible by such means and the photographer should see to it that he is provided with things which can be used when required *to support other things on*. A little intelligent foresight will ensure that reflectors and shades can always be located where they are wanted without wasting time on clumsy improvisation. A useful gadget not often wanted, but which makes all the difference in the world on the odd occasion when you do, is shown in Fig. 2. It consists of two strips of hardwood, say 18in. long, screwed together. It can be clamped to a telescopic lamp stand so that it projects horizontally and will serve to support all sorts of things in awkward places.

The photographer should always ask himself the question—*for what purpose* is a picture required? We are all liable to let the technical side of our own particular art run away with us to the exclusion of other realities. If the requirement is a straightforward record, a picture to convey a clear idea of the structure and nature of the object, then concentrate on that fact, and remember that what to us may be minor technical faults may in the circumstances be of little account. It is possible, for example, to get so tied up with the business of trying to get rid of reflections that, in the print, much of the nature and character of the subject are suppressed *too*.

Some Answers to Common Problems

By GERALD FIELD

The other evening I was invited to a friend's house for a 'quiet chat', but it turned out that he had recently acquired a good camera—his first since box-camera days when he looked upon photography as the means of securing an occasional mediocre snapshot of people or places visited. Now that he possessed the equipment for making serious pictures his outlook had changed and he was eager to learn all he could about the technique of good photography.

And so it turned out that my quiet evening became a 'busman's holiday', for the announcement of the new camera opened the way to many queries. Some of these were of such general interest that I decided to record questions and answers for the benefit of the reader.

* * *

Q. Does it make any difference how long film is left in the camera between exposures?

A. Yes. For best results, so that there will not be any fading of the latent image, it is best to have the film developed soon after the pictures are taken, even if there are a few exposures that have not been used on the roll. Black-and-white films can be left in the camera for a couple of months if necessary, but in general—and especially with colour film—it is best to have the film processed before too long.

Q. Is it absolutely necessary to load cameras only in the shade?

A. No, not absolutely necessary, but it is a sensible precaution to take. The principle idea behind loading and unloading cameras in the shade is that shade is less likely to fog the film than brilliant sunshine.

Q. I used to have difficulty holding my camera steady. Can you suggest any way of doing this?

A. Try taking a short breath just before you snap your picture and holding your breath while making the exposure. If you do that you can brace your camera against your body without too much danger of camera movement. In any event, push the shutter release gently, rather than quickly and hard.

Q. What is the slowest shutter speed at which a camera may be held in the hand?

A. That's a matter of opinion, but by and large the general belief is that the camera should be placed on a firm support when a shutter speed slower than 1/25 second is used. Some really critical workers believe that even at 1/100 second a support is required for absolute camera stillness, but of course that is quite unnecessary in general practice.

Q. I have difficulty estimating distances and my camera does not have a built-in range finder. Have you any suggestions?

A. Yes—use a supplementary range finder. Accessory range finders are available at a fairly moderate cost. Otherwise, try estimating the distance of various objects at different times throughout the day, then roughly measure the distance to check your guess. It just takes a little practice to learn to judge distances.

Q. To achieve a soft focus effect is it better to diffuse the subject by racking the lens slightly out of focus when the picture is taken, or by diffusing the image with cheesecloth during enlargement?

A. Most experts have found that it is better to make the negative as sharp as possible. For one thing if the soft-focus results obtained with cheesecloth are not satisfactory, it is possible under these circumstances to make a good sharp print with the negative after all.

Q. Why is it that, although I use the same filter and film consistently, I get different tones of grey in my skies?

A. That's because there are a number of different factors which affect film and filter performance. One of these is the colour of the sky itself. A deep blue sky will always result in pictures with a deeper sky tone than one which is light blue or slightly overcast. Furthermore, the relationship of the camera to the sun has a great deal to do with the effect produced. Filters have increasingly less effect on sky tones as they are pointed either more toward or more away from the sun. They have the strongest effect when the camera is pointed at a right angle to the sun.

Q. What is a compensating filter?

A. Compensating filters are used in colour photography to compensate for variations in the colour of light so that correct colour rendition or some certain type of effect will be achieved. These filters are made in a number of types and degrees of correction so that existing light can be 'warmed up' or 'cooled' as the photographer may desire.

Q. How do you make silhouette pictures?

A. Indoors—by stretching a sheet or a big piece of white paper across a doorway or other opening and by placing a strong photographic flood or flash lamp on the other side. The subject is then placed between the camera and the brightly lighted sheet to produce the desired effect.

Outdoors—by using a very short exposure with the sun directly behind the subject but hidden from the camera's lens.

Q. How can you avoid the heavy shadow that sometimes appears in a flash picture?

A. The simplest way is to move the subject further from the background, where the shadow, if it does show, will be much less distinct. Also, keeping the flash unit as high as possible above the level of the lens will keep the shadow lower.

Q. What is the procedure for 'painting with light' in shooting household interiors?

A. It is a method whereby you slowly swing one of your lights from side to side in order to put light in all parts of the room, especially the shadows. It requires a time exposure, a small lens opening—and quite a bit of practice. But, it does work.

Q. How do you determine the correct exposure when using two or more synchronised flashlamps?

A. Twin flash exposure is usually computed on the basis of the lamp nearest to the subject, if to the front. That is because the nearest lamp usually provides the main light source and all other lamps are used as fill-ins.

Q. What is the best method of mounting prints in a snapshot album?

A. Some people prefer to mount prints with photo corners, or to stick them flat to the page with photographic paste. However, an excellent method is to mount the prints with dry mounting tissue and a hot iron.

Q. What makes photographic prints curl so? And what can be done about them?

A. The curl is produced by differences in the speed with which the surfaces of the prints dry. The curl can easily be taken out by dampening the backs of the prints with a small damp piece of absorbent cotton, and by placing the prints between photographic blotters and under a flat heavy weight until they are dry again.

Q. What is the effect on the print when a negative is developed too long?

A. An over-developed negative becomes very dense and contrasty and, therefore, rather more difficult to print. The highlights in the resulting picture are frequently a chalky white and devoid of detail. To compensate for the high contrast in such a negative, the print should be made on a low contrast paper.

Q. What is the proper temperature for best results with developers?

A. The standard recommended temperature for developing and fixing solutions is 68 F. Variations of a degree in either direction will not affect the quality of results to too great an extent, but wide variations from that recommended temperature are undesirable and will have a very noticeable effect on results.

Q. Why must all films and papers be agitated in the developer?

A. To ensure an even action on all sections of the film or paper. Films and papers which are not agitated in the developer develop unevenly and are likely to be streaked or mottled.

Q. What happens to the silver compounds in the emulsion while in the fixing bath?

A. The essential function of the fixing bath is to remove the undeveloped silver halide crystals from the emulsion by rendering them soluble.

Q. If you leave a photographic negative in a fixing bath of normal strength for 48 hours, what will happen?

A. A part of the metallic silver developed in the image will be dissolved by the fixing bath, causing the image to have less density. Prolonged fixing should be avoided because of the tendency of the bath to bleach the image.

Q. Can the silver in solution be extracted from the fixing baths used for amateur photography?

A. Technically, yes—but there is so little silver in solution in the amount of fixing bath normally left by amateur photographers that the process is economically impractical. It would cost more to extract the silver than could be obtained from the sale of the recovered material. The only time such recovery is practical is in cases where many, many gallons of fixing bath are involved.

* * *

Of course my friend asked a hundred and one other questions, most of which I was able to answer to his satisfaction. He will be paying me a return visit one of these days and fresh problems are bound to come up for discussion. So you can expect another page or two of questions and answers at a later date.

The 'A.P.-R.' Photographic Contests

Two Classes Monthly: "Open" and "Set Subject"

One prize only in each class to any single competitor

Highly Commended prints which are reproduced will merit a Reproduction Fee.

"Open" prints which have not won prizes may be re-entered for a Set Subject, but not for Open Contests.

SET SUBJECTS

May	Closed March 10	"Australian Landscape"
June	Closes April 10	"Interior, Day or Night"
July	Closes May 10	"Still Life"
August	Closes June 10	"Child Study"
September	Closes July 10	"Trees"
October	Closes August 10	"Unusual Angles"
November	Closes September 10	"Speed and Action"
December	Closes October 10	"Pattern and Texture"

Two-fold Object.—(1) To establish an independent means of criticism on both pictorial and technical grounds—but mainly the former. (Kodak experts are available at all Kodak Branches to give technical advice and assistance to customers). (2) To secure high-quality photographs for publication in the *A.P.-R.* Incidentally, publication is a stimulus to the competitor and an education to his less-advanced fellow-workers.

Who Can Enter?—Anyone whose livelihood is not substantially through practising photography, Kodak Dealers and their assistants, others than those associated with photography professionally, may forward entries. Two classes: Class A and Class B. Class B is for those whose standard of work would not ensure successful competing in Class A. Promotions to Class A will be decided by the Editor. New competitors should endorse prints accordingly.

Company employees Not Eligible.—These are not eligible for the awards, but the Editor will always be glad to see their work and will comment upon it, if so requested.

What Subjects?—"Open" includes any subject available in Australasia. "Set Subject" is the subject actually set for the month. Outstanding Set Subject entries are often made into a special portfolio for that month. Entries should not have been previously published—or likely to be published within three months—in any other photographic magazine. Each photograph must be titled.

How Many Entries?—Limit is four per subject, *i.e.*, eight per competitor. Make "little and good" your motto.

Technical.—Entries must be wholly the work of a single competitor. They must be made on Kodak Films or Plates and enlarged or printed on Kodak Sensitised Papers. Attractive mounting is required in all cases—other than perhaps for contact prints and small enlargement sfrom beginners. Large salon mounts are difficult to handle.

Size of Prints, etc.—There are no restrictions as to size, print, paper surface, or image colour. 8 x 10in. is the size preferred by advanced workers; on the other hand small "contacts" are judged as fairly as possible, and where there is promise the negative will be requested in order that a trial enlargement may be made by Kodak technicians. Never send negatives unless requested.

Judging—Copyright.—The Judge's decision will be final. Any or all of the awards may be withheld, if in the opinion of the judge, the entries do not reach a sufficiently high standard. Additional prizes may be awarded at the Judge's discretion. Prizewinning prints will be the property of Kodak (Australasia) Pty. Ltd., and may be reproduced in the *A.P.-R.* and displayed on the Company's premises. The copyright remains the property of the competitor.

Full Details Essential. The following details must be supplied: They must be legibly inscribed in a manner not to damage the front of the picture, frequently the result of careless pressure by pencil or pen. They should appear on the back of mounted prints, but where beginner's prints in smaller sizes are unmounted, each must be tipped on to a sheet of writing paper (left side), and details written on the right of the sheet. Required details are as follows, and must be in order on separate lines: CLASS A or CLASS B; OPEN or SET SUBJECT; MONTH; TITLE OF PICTURE; NAME AND ADDRESS OF COMPETITOR; TECHNICAL DETAILS—EXPOSURE, NAME OF CAMERA, SENSITISED MATERIALS. Omission of any of these details may result in disqualification.

Women competitors are requested to furnish a single Christian name, not merely initials.

Standard Entry Forms.—Available from the Contest Editor and should be utilised—write for a supply.

Address for Contest Entries.—The address for the forwarding of Contest Entries to the *A.P.-R.* is The Contest Editor, *The Australasian Photo-Review*, Box 2700, G.P.O., Sydney.

Forwarding Instructions.—Entries should be well packed between card to avoid damage in the mail. Write your name on the card and it will be used for return. Always forward stamps for return postage. Sydney competitors may leave and collect their entries—lower ground floor, 386 George Street—marking their prints accordingly.

Do not seal packets—it renders them liable to postal penalty.

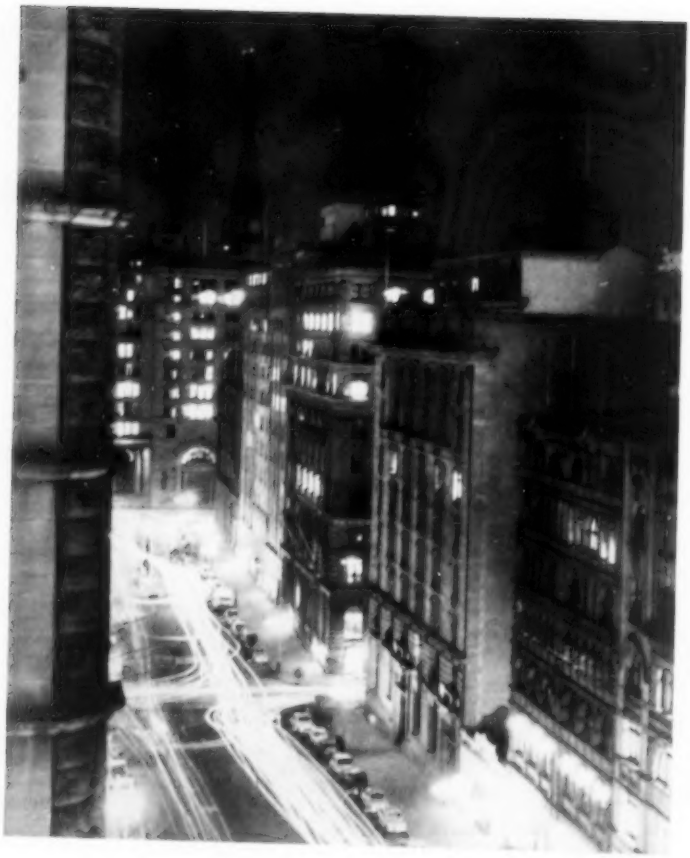
Read the above Conditions carefully. Most months we receive about two hundred prints for judging, and their handling presents a problem unless all conform strictly to the conditions.

K. A. FOX: *Moonlight Bay*

Illustrations on pages 153 and 164 are pseudo-moonlight effects.
See Captions and Technical Data on page 183.

Thirteen Studies of

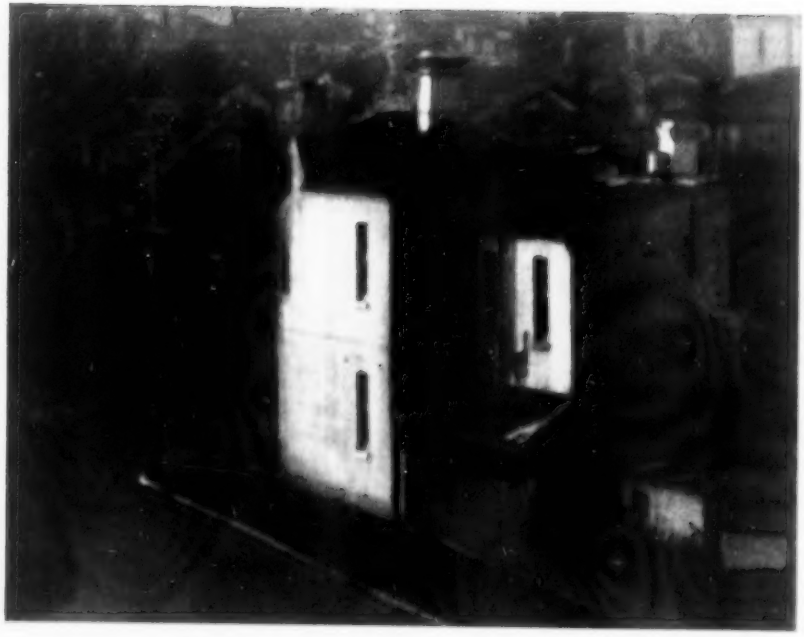
OUTDOORS AT NIGHT



J. K. JACKSON: *The Canyon*

R. S. COOPER: *Night Shunter*

B. F. NICHOLAS: *House on the Corner*



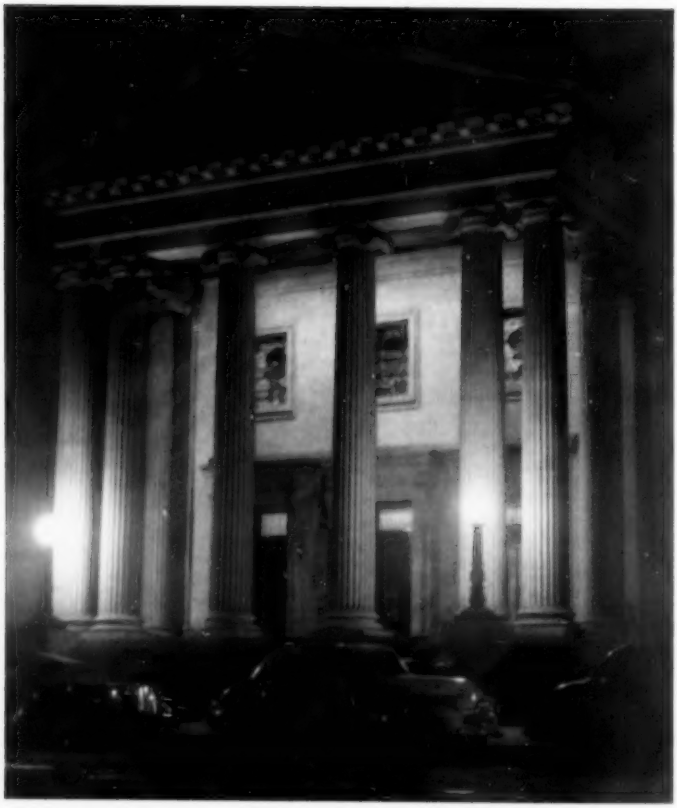
K. F. BAILEY: *Hallowed Stone*

D. M. SAUNDERS: *Night Claims the City*

F. R. LAMB: *City Byway*

G. F. HORN: *Fireworks*

U. LAMA: *First Light*



K. L. ASTON: *Seat of Learning*

G. H. MANSELL: *After Hours*

J. F. CAIRNS: *Adventure*

C. TANRE: *Midnight*

Telling the new picture-maker

(No. 47)

Filter clouds into your snapshots for attractive scenic shots.

The Clouds that Disappeared

A bright blue sky, tastefully decorated with fluffy white clouds, is the snapshotter's delight. There is no better background for pictures of any kind—whether your subject is a beautiful landscape or a pretty girl.

You wait most impatiently for such pictures to come back from the photo-finisher. But when you see them, the first glance tells you that the scene isn't quite as you remember it. The clouds are gone! Vanished . . . disappeared, not a trace of one in sight.

There is an explanation—and a solution to this mystery.

We see the clouds because they stand out against the blueness of the sky. But black-and-white film doesn't "see" colours as such. It records colours according to their different brightnesses in a corresponding range of grey tones. Thus, in your snapshot, the blue sky becomes light grey and the clouds don't show.

But it is an easy matter to trap those elusive clouds—just slip a filter over the lens of your camera to cut out some of the light from the sky that it will be recorded in darker tones.

There are many types of filters, most of them for special purposes. Talk to your Kodak dealer about the one that is best for you. And, if you are a box camera user, don't be scared by any talk of filter factors and adjusting the camera's settings to make up for the light you cut out. Today's black and white films have so much exposure latitude that you'll get good pictures anyway.

Filters will save you from pondering the mystery of the clouds that disappeared.

Patterns, Patterns, Everywhere

If you are looking for an almost endless source of good picture material, consider patterns. Undeniably there is pattern or rhythm in practically everything. Find it, and you will also uncover a good picture possibility.

For instance, the pattern that bare tree branches form against the sky has often made a good picture. So, too, has the pattern of a long flight of steps, the geometric pattern of bricks, the pattern of window panes in a big building, and pattern or rhythm in scores of other potential subjects.

When you are looking for pattern pictures, just remember that a pattern picture is one which depends for its appeal primarily on repetition of lines or objects and the way it makes use of space. Sometimes the space can be broken up evenly into absolutely equal parts. More often the space is broken up into somewhat unequal areas, but in such a way that a pleasant and attractive balance is maintained.

To find the best in pattern pictures, however, you must train yourself to study things critically, and to look closely for details that most people would overlook completely. One good way to do this is to study each potential subject through your camera's viewfinder. That is the quickest way to separate the good pattern possibilities from the bad.

(No. 43)

A. H. RUSSELL **Ripple Pattern**

(No. 49)

People are most at ease when engaged in some familiar task.

Pointers on Posing People

Although most people with fairly regular features can be successfully photographed from almost any angle, many people can be made to 'look their best' only by careful posing. Here are some tricks from experienced photographers' handbooks that will make your pictures of people more successful.

If your subject has prominent ears, turn him until the ear nearest the light disappears from view. If his chin is weak, it is helpful to tilt the head upward slightly, or to rest the chin on a hand. Double chins call for the same treatment. Profile pictures, in either case, had better be avoided.

If your subject's face is thin or the cheekbones high, avoid highlights on the cheekbone when placing your lights. If your subject has a heavy lower jaw, have him turn his head away from the light until his face looks more oval.

In photographing a subject with deep-set eyes, or in making a picture when the subject is wearing a hat, use a supplementary reflector or light to throw light up under the hat brim and into the eyes. If your subject wears glasses, check the highlights of the glasses from the position of the lens, and change the position of the lights if it appears that highlights on the glasses will be picked up by the camera.

Watch the hands carefully; they look better if they are partly closed than if they are open or fully clenched. And finally, give your subject some interest that will keep his mind off the camera.

Tropical Wild Life Photography

By JOHN WARHAM
A.R.P.S., M.B.O.U.

The tropics offer great opportunities in nature photography, both for those who are primarily photographers using wild life for their subjects, and for naturalists who employ the camera as an aid to their work. Birds are the most popular subjects with wild life photographers but, with the possible exception of the rock dove, no species regularly breeding in Britain remains unphotographed. It is quite otherwise in tropical countries, and in South America, Asia, Africa, and Australia many species still await a photographer. This disparity is perhaps even more pronounced where the smaller kinds of mammals and reptiles are concerned.

Some tropical birds may be very tame—this applies particularly to sea birds nesting in colonies—but the majority are just as timid as their counterparts in Europe and it is necessary to use hides when studying them at the nest. Even with tame species it is definitely preferable to work from concealment since this results in pictures free from the strain imposed by the photographer's presence and movements.

Praying Mantis (x 2). Taken indoors with two 100-joule flash tubes and field camera stopped down to f 50.

One of the chief bugbears of the nature photographer in the tropics is the harsh lighting conditions which so often prevail. Even in Britain we try to arrange photography for days when the sun is slightly obscured, so as to avoid 'soot and whitewash' in the negatives. But in the tropics it may be sunny for weeks at a time. The wild-life photographer must face up to such conditions and learn to control and counter them.

In entirely open situations, as in salt marshes, sand plains and sea beaches, full sunlight may cause little trouble, though over-exposure and under-development can often improve the quality of the negatives. The real trouble arises when working among vegetation, in scrub, among grasses, and in the tree tops. In such surroundings any light branches, stalks, or leaves will be badly over-exposed and the shadows heavy and lacking in detail. I find that such conditions are continually encountered and the best and simplest answer is to use flash carefully placed to fill in the shadows. The method can produce excellent results even under glaring light conditions, and needless to say, electronic flash, if only on account of cheapness, is ideal for the purpose. The picture of *Malurus splendens* is an example of the sort of situation I have in mind. It shows a small warbler photographed in strong sunlight (Weston reading 400) amidst decidedly contrasty vegetation. The sun was high in the sky and the flash tube was used just above camera level to even out the illumination without eliminating the daylight image of the background.

Synchro-sun may not always be possible. I was recently photographing a tree-nesting eagle and had to accept a situation in which bright blobs of light filtered distractingly

British Journal of Photography, September, 1955.

Red-tailed Tropic Bird (Phaethon rubricauda) in nest hollow with young. An unusually tame species—natives pull the long tail feathers from sitting birds for head decorations.

A rare tern, the Lesser Noddy (Anous tenuirostris), in mangroves. The swing back was used to bring the rear bird's head into the focal plane. Negative over-exposed and under-developed.

through the leaves and created a most difficult background. Flash could not be used effectively owing to the excessive distance involved, and it was no good hoping for a more suitable site, as a similar situation would have been encountered at any other nest. Full exposure and subsequent treatment in a superproportional reducer gave negatives that printed reasonably well, although a certain amount of printing-in was needed to tone down the background highlights.

The picture of the Lesser Noddies is another instance where natural lighting had to be accepted. These rare terns were nesting in mangroves on an uninhabited island, and the nesting colony was reached by a tiring four-mile hike over very rough beaches littered with dead coral. Time and energy did not warrant carrying the speedgun (and I had brought no flashbulbs) so that I spent nearly an hour checking through nests before finding one which offered some possibilities of making pictures reasonably free from 'blobby' highlights or intruding and out-of-focus neighbours.

The Red-tailed Tropic Bird was an exceptional subject in several ways; it was one of the very few species which completely ignored a human being sitting nearby. Even the nest relief, where one bird flew in to shuffle its mate away from the hollow in the coral sand that served as a nursery for the single chick, took place without the relieving bird appearing to notice my presence. Another unusual aspect was that the weather turned out unexpectedly cloudy on the day most of my pictures were taken and the white glossy plumage with its pale pink suffusion could be photographed in colour and in black-and-

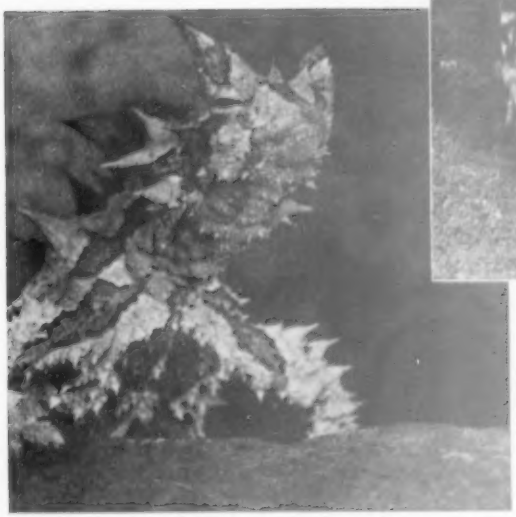
white without the contrast range getting out of hand.

Tropical heat is a serious problem when working inside a hide placed in the open: the interior may become unbearable when the sun is high in the sky. For this reason, bird photographers in these latitudes are early risers and much of the best work is done before midday. A water bag slung from the cross wire at the back of the hide can be used as a reasonably cool drinking supply when conditions are bad.

Nesting generally coinsides with or follows the rains, but even in dry weather there are many opportunities for picture making by shrinking water-holes and similar places. Where surface water is scarce, many kinds of birds come down through the day to drink

Washing films in a river on a frame improvised from branches.

A rare marsupia (Petrogale lateralis) taken at bait. The white stone on which the animal is sitting was placed there to indicate the point of focus: it would normally have been toned down during spotting. Two 100-joule flash tubes about 15 feet from subject.



Mountain Devil (Moloch horridus): an ant's eye view. 3½ x 2½, reflex camera, electronic flash.

Malurus splendens—female at nest. Sunlight with one 100-joule flash tube slightly above camera.

from the last remaining supplies, and a properly placed hide enables their activities to be recorded.

If natural water is absent, it is often possible so provide an artificial supply. Such a drinking pool should be small—a shallow and irregular concrete dish is very suitable—and water will have to be put down for several days before the local birds discover it and come down regularly to drink and bathe. With the shade temperature in the 110 degs. F. region I have seen birds like sparrow-hawks and goshawks, which are normally very shy, drop down to drink from a dripping tap within ten feet of a group of moving people, the birds' desire for the life-sustaining water banishing their fear.

Water, of course, is not the only bait available to the bird worker in the tropics, but it is the most important one in dry regions. Food, carrion, flowers (for humming birds and honeyeaters), and so on, may be exploited when time allows and the conditions are suitable.

Wild animals are more difficult subjects for the nature photographer than birds. The problem is how to get the camera close enough to them, for most animals have no fixed abode equivalent to the nest of a bird. Once again a bait of some kind is often the answer.

The rock wallaby (*Petrogale lateralis*) was photographed with the aid of a bait. A small isolated colony of these attractive Australian animals, once common but now rare, was located in a small rocky outcrop surrounded by sandplains. A hide was erected and a few handfuls of oats laid down regularly for a fortnight before photography was attempted—marsupials have a weakness for oats. By the time photography was begun the animals had become completely accustomed to feeding close to the hide and picture making presented no difficulties. Electronic flash was used since these wallabies are only active after dark and, as I had anticipated, they hardly seemed to notice the flashes that accompanied each exposure.

It is rather important when taking animals or birds at bait to try to arrange that this latter is not obtrusive. And, if carrion is being used, an up-wind position of the hide is advisable in hot weather! But if the animal has a keen sense of smell, I'm afraid there's nothing for it but a position down-wind—in

which event a telephoto or long-focus lens may be of assistance in allowing a more distant siting of the hide.

Some animal photographers have had a good deal of success in setting automatic trip devices by means of which the animals fire the shutter (and flash, if this is done at night). Such methods are certainly applicable to work in the tropics. Most animals have regular routes which they use when leaving their daytime resting areas for the feeding grounds. A camera covering such a route, if well used, has some chance of success, but this is a method which permits of but one picture on each occasion and so has only a limited application.

The insect photographer who finds himself in the tropics has no lack of subjects, and much is possible using a hand-held camera of the single-lens reflex pattern capable of focusing down to about twelve inches. The natural light is strong and colour shots may be made at fairly small stops, but one of the light-weight electronic flash outfits is better still. These provide constant and reliable illumination together with complete freedom from camera shake.

Colour is often a 'must' with tropical species, but not all can be rendered truly by static colour photography. Insects and birds whose colours are derived from light refraction—the usual method by which greens and blues are created—change their hues in accordance with the angle from which they are viewed, whereas, of course, colour film can only portray one aspect of the metallic sheens seen in such subjects.

Very active insects are best taken indoors—and here, once again, electronic flash is generally superior in every way to natural lighting or to photofloods. The praying mantis was taken indoors using two 100-joule tubes and a sheet of photographic blotting paper as a background.

Many lizards and similar reptiles found in the tropics are more easily taken under some sort of control than outdoors in the completely wild and free state. Except with certain kinds of geckos and frogs which try and elude their enemies by 'freezing', most kinds have a quicksilver agility which makes outdoor photography very difficult. A reptile studio for smaller species is easily created from small logs, rocks or stones taken from the animal's natural habitat. High-speed flash and a ready pressure on the release take care of any rapid movement on the subject's part. But, strangely enough, the most agile of reptiles prove comparatively docile indoors, particularly at night, if the temperature drops perceptibly. Many reptiles make startling head and shoulder studies, though few are as effective as the Mountain Devil (a bizarre dragon-lizard placed in a genus of its own).

When working in the field away from a permanent darkroom, processing has often to be done under far from ideal conditions. Development of exposed material on the spot is, however, desirable whenever possible, not only as a check on the results and the proper working of shutters and other equipment, but also to forestall fading of the latent image. This may take place quite rapidly when high temperatures and high humidities are encountered together.

In field processing, shortage of suitable water is often as big a problem as the high temperature at which development may have to be carried out. The latter is best done at night when developers, fixer and hardener have all had a chance to cool down a little with falling air temperature. A pre-hardener and loading of the developer with sodium sulphate are desirable when developing at 90 degs. F. and over. Below this temperature I have generally succeeded in using a normal developer followed by a chrome hardener and final fixing. Washing may have to be done in all manner of doubtful water supplies. Sea water is satisfactory if free from sand and debris; brown-tinged brackish waters may stain the negatives but this is generally an all-over staining and has little effect on their printing quality, and sometimes, as I show, films and plates can be placed bodily in a river, the films stretched on a frame between print clips. When water is very scarce, a couple of washes followed by a hypo eliminator of the peroxide-ammonia type will suffice until the material can be given a thorough washing at a more convenient time. Strips of film may be rolled up into the backing paper for storage purposes.

Colour film, of course, cannot be processed in the field and has to be sealed after exposure in dry packages (packing being done when the relative humidity is low) and sent by the quickest possible means for refrigerator storage or transmission to the nearest processing station.

Notes from the Magazines

FOCUS MINUS HOCUS-POCUS

By Alfred C. Schwartz, A.P.S.A., Hon. M.P.S.

(*Viewfinder*, January, 1956)

It isn't only fishermen who talk about "the one that got away". Remember the pictures you missed while (needlessly) focusing? Or the one which failed because foreground or distant areas were out of focus?

Now you can use "mechanical focusing" and enjoy the Four Freedoms—Freedom from Fuss, Delay, Distraction and Doubt—by a simple technique afforded by the use of the depth-of-field scale on your camera or lens. (Cameras not so equipped will be discussed further in this article.)

One easy twist and the average outdoor scene is in focus, foreground and infinity alike, with lots less effort than rubbing Aladdin's Lamp. You may just as readily throw selected areas out of focus when desired; and the best of all, you *know* what is and what is not in focus all the time. You may concentrate upon the subject matter rather than on focusing, hyperfocal distance scales or sheer guesswork as to what to focus upon. Too often, by the time we are ready to shoot, the picture opportunity has passed on.

Most likely your camera has a depth-of-field scale around its focusing knob or over the top of the lens barrel. It has two markings for each aperture opening, *i.e.*, two *f*/8's, two *f*/11's, two *f*/16's, etc. Now, to demonstrate this quick and easy system let's assume a hypothetical situation. You are using a camera with a 75mm. lens, want objects between 15 feet and infinity reasonably sharp, and your meter indicates *f*/11 as the aperture. Here is the key to the system, pure and simple. Move the infinity marker on the depth-of-field scale to *f*/11, and look at the other *f*/11 on the scale. It shows about 14 feet there. Presto, you know that objects from 14 feet to infinity will be within focus, without any further focusing or adjustment for distance.

Let's assume your meter had indicated *f*/8. You moved the infinity marker to *f*/8 and looked at the other *f*/8 on the scale. It showed about 20 feet, indicating that you could not encompass 15 feet to infinity at *f*/8, so that *f*/11 (with the usual compensation of shutter speed) is the choice.

Now let us assume you desired sharpness in an object 10 feet from the camera as well as one at infinity. You know from the above that *f*/11 won't encompass this, so you put the infinity mark under *f*/16. A look at the other *f*/16 shows 10 feet, so that's what you use.

To sum up, you adjust the scale so that both infinity and the nearest point desired in focus are encompassed by matching *f*-markers. Shutter speed is adjusted accordingly. We have not mentioned focusing upon any given distance or object, nor have we mentioned hyperfocal distance. Actually, under this system, you are focusing upon the hyperfocal distance, but it is unnecessary to know it when your depth-of-field scale is united with the focusing mechanism of the lens.

If your camera or lens is not so equipped you may purchase a rotary plastic depth-of-field scale for lenses of any focal length at your dealer's, and attach it to the side or back of your camera or case. You follow the same technique *except* that you will have to note the distance focused upon (which will be the hyperfocal distance) and set your camera accordingly. The system enables you to determine how wide you may open up for faster shutter speeds and still cover the desired areas.

Variations of the technique are helpful for close-ups, too, in determining whether you have sufficient depth of field at the aperture you plan to use. Measure both the nearest and farthest points required sharp. Set the farthest distance under the aperture marker selected and look at the mate of this marking. If it includes the nearest point, you are safe. If not, you had best try a smaller aperture and check again. In medium distance scenes, especially areas where action is anticipated, you may prepare to cover the area in advance by application of this system.

Some people ask why it is not as well to focus upon infinity on long-distance shots. The chances are you will find foregrounds become a problem. You actually are not sure where foreground sharpness begins. Some people focus "one-third" into the scene. They usually find themselves focusing upon infinity anyway, on distance shots, and on shorter shots the actual beginning of sharpness is a guess, at best. Mechanical focusing eliminates the guesswork and affords the greatest depth of focus.

In practical use the writer sallies forth on field-trips with his reflex and his "35" ready for action. The reflex is usually set at *f*/16, 1/50th, yellow filter and Plus-X film. The infinity mark is under *f*/16. Anything from 10 feet to infinity is with range. Factors are altered from this standard only as changes in light and speed of subject action require.

The system is much more flexible with the "35", of course, when the 50mm. lens is used. Loaded with colour and ready to shoot, the system has netted many a salon colour slide that would otherwise have blushed unseen.

You may master mechanical focusing in five minutes with your camera and this article before you. It will pay dividends throughout your photographic lifetime and get you many a picture during the time your contemporaries are fussing with focusing. Happy shooting!

■

FLASH FOR THE MILLION

Kodak Ltd. presents first commercial television advertisement for photography

(*Photo Trade World*, Dec., 1955)

A hand holding a child's rubber toy in big close-up was pulled away to reveal baby splashing in the bath. There was a flash; the scene froze into a still picture and the commentator's lilting voice announced that "bath time is flash time with a Kodak Duaflex II . . ."

It was 7.59 p.m. on Sunday 30th Oct. and commercial TV's first plug for photography was on the air. The filmlet lasted only thirty seconds, but its impact was fairly considerable and, according to

expert calculations, it must have been seen by more than a million people.

We checked on this point, incidentally, with the editor of *Commercial TV News*, who makes it his business to keep a finger on the pulse of the viewing public. He worked it out this way: "The number of TV sets now receiving I.T.A. programmes is between 450,000 and 500,000. The Kodak spot was sandwiched between two of the week's most popular shows—*Movie Time* and *Sunday Night at the Palladium*—when about 350,000 sets would have been tuned in. What is more, Sunday evening is a favourite time for TV owners to ask their friends in, so you can count on an average of three viewers per set, or a total audience of 1,050,000."

Screen advertising is, of course, a natural medium for selling photography, and for this reason the Kodak commercial probably came over better than most. There was nothing in it to interest the seasoned photographer, but TV does not cater for the specialist. The sponsors sensibly refrained from overloading their brief message with technical data and aimed straight at the heart of the family snapshotter.

■

COLOUR AND THE PROJECTION SCREEN

(*Camera*, Lucerne)

Colour photography is becoming increasingly popular among amateurs, the majority of whom use transparency material for home projection. However, only a very bright projection is able to render colours with their natural brilliance. The pictorial effect here depends, much more than with black-and-white slides, upon the brightness of projection. The transparency of colour slides is, however, limited just as the light output of the projector.

The brightness can be increased by projecting the slides in small size, but large pictures have proved to give a much stronger effect than smaller ones, and very often the number of spectators calls for a large picture size. From this follows the necessity to pay more attention to the projection screen.

Few people know that the projection screen is an important factor. When using drawing paper, linen cloth or similar material it will, indeed, be difficult to obtain a white, uncreased and clean surface. Such makeshifts will never permit a really good, bright projection. Any of such surfaces absorbs much light and diffuses the light in a wide angle. This, however, means a loss of energy, for nobody will sit laterally before the screen, since from there he will see a distorted picture. A good projection screen must, therefore, be required to reflect as much light as possible and to retain this light within the narrow angle in which the spectators are sitting. These requirements are met in an almost ideal way by the beaded screen. Into this projection screen there have been embedded millions of tiny glass beads, which ensure an exceptionally good reflection of the projection light and furthermore exclude almost entirely diffusion of the light towards areas where no spectators are sitting. Here are some data obtained during tests made by the Physikalisch-Technische Reichsantalt, Charlottenburg, which will serve to illustrate this effect: If the reflection by a white, brilliant enamelled paper is assumed to be 1, the effect of a perfectly white linen screen which is spread so as to form no crease, will be only 0.8, which means a loss of 20%. The angle of diffusion of this screen is about 156°, and is therefore much wider than required for undistorted vision.

The efficiency of the beaded screen as compared to that of white art paper is 5.6 times and the angle of diffusion is reduced to 43°, which covers the area in which spectators can see undistorted pictures. The brightness of the beaded screen thus is more than 6 times greater than that of white linen or drawing paper.

This has, of course, a considerable influence upon projection. The highlights of a colour picture will appear much more brilliant, the shadows will have more detail and the colours will attain their natural effect. A comparative projection on a conventional screen and on the beaded screen will produce, in the first case, a dull and unsatisfactory colour picture and, in the second case, a bright and sparkling image with rich colours. Those who do not spare pains and expenses to obtain beautiful colour slides should therefore not neglect the important question of the projection surface and acquire a really good projection screen.

■

NOVEL TYPES OF CAMERAS

(*Camera*, Lucerne, Nov., 1955)

At the Biennal in Paris there could be seen, among other things, various new camera designs. Although it still remains to be seen whether they will prevail in practical use it will be rather interesting to have a look at them.

Galileo (Italy) has produced a camera which at each exposure takes four pictures 1½" x 1½" in size, within a picture field of 2¼" x 2¼". The lens aperture is different for each of these pictures, so that the negatives or colour transparencies are exposed differently. The user is then able to select the correctly exposed picture. The camera is equipped with four lenses of suitably focal lengths, and a coupled rangefinder. A stereo attachment that can be fitted on it makes it possible to obtain a stereoscopic effect with two of these pictures.

S.F.O.M. (France) exhibited an extra small camera which is about half the size of a matchbox and uses 8mm. film. It carries a lens with a diaphragm, but it has only one shutter speed. The film is supplied in a double cassette, ready for use.

Graflex (America) has realised in its new "Graphic 35" various novel ideas with regard to camera design. With this camera, focusing is done not by means of a movement similar to that of turning a screw but with two push buttons arranged to the left and right of the lens, and the shutter release is near at hand. The camera has a coupled split-image rangefinder. Flash photographs can be very easily taken with the Graphic 35 as the distances and corresponding *f*/stops are marked in colour. For taking colour photographs with flashlight you simply choose the required distance and the *f*-stop that is marked in the same colour.

There was exhibited still another sub-miniature camera, the "Stylophot", made by Kafta. This camera looks like a fountain-pen and uses 16mm. narrow-gauge film. It takes film for 18 photos and has an *f*/6.3 lens, three lens apertures, an invariable shutter speed of 1/50 second and an optical viewfinder.

Another interesting item is the underwater housing made by Ocina. It consists of a plastic case provided with a glass window for the lens. The case itself is elastic so that the air in it is compressed more or less, according to the pressure of the water. St.R.

Some Thoughts on Judging

By KEAST BURKE, A.R.P.S., A.P.S.A.

(Being portion of two illustrated lectures delivered at the Course in Judging recently organised by the N.S.W. Photographic Council.)

Any talk that is delivered on the subject of photographic judging must necessarily be a very different type of talk to the lecture which is purely technical. For one thing, to the extent of fifty per cent. or more, one is dealing with artistic intangibles and not with chemical or physical reactions or other matters of pure fact, concerning the truth of which there can be little dispute.

Again—judging being a personal matter, personal opinions will enter into the matter—and, as is usual with personal opinions, they are likely to vary considerably from person to person and perhaps even from day to day with the individual person.

However does one go about gaining an ability to judge? Well, I imagine that the most important thing is to possess *the latent ability to judge*; if that latent ability is absent it is likely that all the instruction and practice in the world will not develop it.

Practice makes perfect in most things, and judging is no exception to the general rule. The facility of judging can only be developed by its frequent and considered practice.

If you aspire to any degree of authority as a judge do not sit idly by when it happens to be print-judging at your club. Endeavour to have a quick look over the various prints as they are being placed on the wall and then secure a seat where you can observe how the judge goes about his deliberations. Consider carefully when he gives his reasons for his various placings. After the meeting is over do not hesitate to go up to him to introduce yourself and to ask a few pertinent questions. Off the record, a judge would much rather enjoy a good argument than just be ignored.

Even the best of judges and juries will never completely agree, as anyone will tell you who has submitted the same batch of prints to a number of overseas exhibitions.

Some years back we had an illuminating experience with an *A.P.-R.* invitation group of international salon entries. There were about twenty-eight prints in all and for some four years we sent them to three or four salons per annum. The results were quite extraordinary. In each of the first five submissions the group gained but one acceptance, and that was in every case Ainslie Roberts' now famous character portrait "South Sea Trader". However, at the fifth salon (which happened to be in Portugal) judges were apparently getting tired of "South Sea Trader", for on this occasion there were two quite different acceptances, which, incidentally, were both my own male figure studies. Three months later the same batch of prints reached Edinburgh. Were Keast Burke's pictures welcomed with open arms? You have guessed it—the answer was no. Did the "South Sea Trader" go in and receive the gold medal. The answer is again—no. The pictures that did gain acceptances were landscape and gumtree subjects, *all* of which had been rejected by the previous juries.

So much for the varying tastes of the more conservative juries. More recently would-be exhibitors have had to face up to another hurdle—the rise of the modernistic judge. By way of example I would draw your attention to the 1954 catalogue of an annual salon conducted in Brazil. This city prides itself on being the fastest-growing and most progressive city in the world. After studying the 1954 catalogue, I definitely agree with them! In that catalogue there are some forty-three illustrations. Of these it would appear as though barely one-eighth could possibly be imagined as salon material as we consider it—these five are respectively of some gold fish (easily the best, in my opinion), two open beach scenes, a group of chimneys in deep snow, and a low-toned arrangement of wharf piles.

Of what does the remainder consist? Well there are no less than eight pattern-and-texture subjects, mainly of steelwork. Next in popularity with the catalogue committee, if not with the judges, are six montage effects, whilst treatments in low tones account for another three. There are also three which might be termed very unusual types of portraiture. Represented by two reproductions, each are unsharp pictures of unfrozen motion, general architectural, and semi-silhouettes. Lastly, coming to single reproductions, we have five—an effect of a swinging torch, a straight portrait, a table top, a strange shadow effect, and, believe it nor not, one humorous or gag subject of a young couple playing 'footies'!

After studying this extraordinary collection, I began to wonder whether my opinions were going to be of value; whilst they might possibly be useful to a budding judge in Australia, they would undoubtedly be a positive hindrance to an aspirant for acceptance at this salon.

* * *

And now we come to the moment when your lecturer must come out of a forest of generalisation and state what he looks for in commendation in a print and conversely what he believes should come under criticism.

The judge should demand good technique.—Good technique is more or less the rule today, and perhaps there is not the same danger of a judge being carried away by superior technique as there used to be. Nevertheless, it must be admitted that it is very difficult if not impossible to put down that "super print", the one that embodies that gloriously rich image that photography alone can give.

Has the most been made of the negative?—This I firmly believe to be the besetting weakness in the majority of today's print submissions. One might even go so far as to say that it is rare to find that the most has been made of any negative. Only too often do we encounter the 'straight' print which achieves little more than to convey to the judge the fact that the entrant was unwilling to work out for himself all the factors which rated for complete success. Such factors, for example, would be: Incorrect tonal range of print—*i.e.*, a light tonal scheme when it should be a dark one; failure to establish a proper principality by print control or trimming designed to bring the centre of interest to an intersection of thirds or otherwise improve the composition. There are many others.

Put the big things before the little things.—Everything considered, give preference to the bold treatment, the

dynamic confident handling, the modern outlook, the striking novel subject. Do not take great exception to some little thing in a corner to the exclusion of all else. Ask yourself "Has it been well done"?

Look for the personal outlook.—Is the photographer really expressing his own ideas and his own personality? On the other hand, is he merely following some popular trend of the moment?

Technique and Presentation.—The judge should know his craft and appreciate the other fellow's technique—he may show his disapproval of carelessness in the reverse direction.

Demand unity of motive and interest.—Turn your judgment against the over-general treatment or that suffering from scattered interest.

Was the camera-man suffering from *eagerness of approach?* Did the photographer really realise just what he was trying to photograph?

Look for evidence of harmony between subject and mood.—Dynamic subjects should be dynamically handled and peaceful subjects peacefully handled. Ask should the subject have been dramatised?—or has it been unnecessarily dramatised?

What of *composition?*—that so-mysterious word. But do not be over troubled by the finer points of geometry—look for the harmonious and rhythmical overall arrangement and especially for the well-placed accent.

Backgrounds often weaken pictures.—The famous Mortensen, of California, lists what he calls the "Seven Deadly Background Errors", *viz.*: (1) Confused and over-detailed. (2) Contrasty, *i.e.*, containing the tones of strongest emphasis. (3) Violently out of focus, fuzzy blurs and blobs. (4) "Traps"—light patches of sky or other background of distinct and definite shape, more pronounced by the dark tones which outline them. (5) Unsuitable—manifestly wrong environment. (6) Dwarfing the subject—elements in the background so large and imposing as to attract an undue amount of attention. (7) Background wrongly placed or planned with regard to the balance of the subject matter.

Is the picture sincere?—This is where we differ from the moderns. My good friend and modernist, Minor White, tells me that sincerity is of no importance whatever—all that he asks for in a picture is that it hits you "Wham"! As a spokesman for the conventionalists, Frank Fraprie said that many a salon was composed almost entirely of prints which amused or attracted at the first idle glance but which quickly palled. Our own old-timers called for beauty in photography; the late Arthur Smith used to say that the supreme test of a photograph was whether you would like to live with it. He believed with Richard Jefferies, "The hours when the mind is absorbed by beauty are the only hours we really live; so much the longer we can stay among these things so much the more is snatched from inevitable Time . . . These are the only hours that are not wasted—these hours that absorb the soul and fill it with beauty."

* * *

Now for the actual judging procedure. Judging assignments may be divided into four principal categories, *viz.*:

(*a*) International Salon Judging.
(*b*) Provincial Exhibitions.
(*c*) Club Judging.
(*d*) Inter-Club Judging.

(*a*) International Salon Judging.

It may be some time before members of my present audience may aspire to this complicated means of employing the whole of a sunny Sunday in some faraway town, nevertheless here goes, if only for the record.

International judging is normally conducted on the individual print assessment system, with each print placed in a P.S.A. standard viewing box or its equivalent. You should note here that (*a*) there is a predetermined level of illumination, and (*b*) prints are observed from a pre-determined distance and not closely scrutinised.

In Australia the jury is normally of three, but overseas five is occasionally favoured. The prints are first quickly inspected by way of preliminary in the course of which the print stewards state approximately the number of prints for which hanging space is available. Next follows the first official viewing, when each member of the jury votes secretly on an "*in*", "*out*", or "*hold*" basis. This is done most simply with inscribed bats visible only to the recording stewards, but recently the thoughts of the more mechanically minded salons have been turning to electrical systems of varying complexity, with assessments down to two places of decimals.

To proceed, all prints gaining "*in*" decision or total jury acceptance automatically become *honours prints*. I could tell you some little stories concerning honours prints. I was on the judging panel of the last Canberra International in association with Clarence B. Young and Chris. Christian. After completing the first round fairly quickly, we drew breath and inspected the pile of thirty or so honours prints and we were somewhat surprised to observe that not half of them could be called outstanding; the fact was clear, they just happened to be the prints for which no member of the jury had signed "*hold*".

It is the undetermined "*hold*" classification which I feel to be the great weakness of the individual, or one-print-at-a-time assessment. At all the salons at which I have been associated, more than half of the prints have, on the first round, ended up in this very unsatisfactory classification.

As you can see, the "*hold*" prints are in something of an invidious position. The jury has seen them once and has been unable to make up its collective mind, and therefore these prints as a group are at a grave disadvantage when it comes to the second round of viewing. After the next run through, perhaps of these "*hold*" prints, say about a hundred, manage to gain acceptance. At this stage the stewards announce that they have 140 acceptances, but there is room on the walls for another 60. The tiring jury then start to work on the hundred which has been already twice held in under to try and pick out another sixty. If it is really conscientious it will even have another look at the total rejects—"just in case".

There are other weaknesses, too, in the individual inspection system. One, I feel, is that of print *sequence*. There is always the danger of the jury feeling that it has accepted too many pictures of, say, cats, or alternatively of tramps with whiskers; in consequence, the later and superior versions may be rejected, whereas earlier and weaker prints may have been accepted because they happened to be the first seen.

More recently there has been something of a revolution from this wearisome procedure, and this is in the direction of *total viewing*—that is with all prints on display simultaneously. Total viewing of all prints is the system which has always been adopted in the *A.P.-R.* judging, and it is interesting to note that total viewing was used for the first time in a major salon in Australia at the 19th Kodak International Salon a year or two ago. It was also employed by Len Leslie and myself at the last Goulburn International. The great advantage of total viewing is that any desired comparisons between prints can be readily made. If there are a dozen kitten subjects, then it is easy enough to select the four or five best ones.

(b) Provincial Exhibitions

Much more could be said on this subject, but we must pass on to the second group, which covers provincial exhibitions, such as Maitland, Muswellbrook, Quirindi, Orange, and so forth. In these instances the standard of prints is generally very high and not a great number of rejections is made, as most provincial centres are anxious to make as impressive a show as possible. The judge has the assistance of a selection committee in this regard and actually his chief task is that of awarding silver and bronze medals, certificates of merit and the highly commendeds. The facilities offered to the visiting judge vary very considerably.

My normal procedure is to establish an honours classification by endeavouring to select the best three or so of every major class of subject, which process incidentally ensures that every type of picture receives an equal degree of final consideration. I move quietly around and eventually select the three best straight portraits, the three best character studies, the three best landscapes, the three best pattern-and-texture, and so on. This is easy enough and gives me about thirty prints from which must be picked the recipients for one silver medal, two or three bronze medals and six or seven certificates of merit—in other words the thirty have to be reduced to about a dozen, and this is a problem I can assure you. To reach the next stage, that of the actual medal awards, is something which can only be achieved by sitting down very quietly and going through some type of lengthy soul-searching process.

(c) Club Judging

In this State, by virtue of the policy laid down many years ago by the Photographic Society of N.S.W., this is almost universally conducted on a point score system by which the judge is called upon to assess the value of every print by allocating points from zero to twenty. Speaking personally, I have never given a print zero, nor by the same token have I ever admitted that an exhibit was perfect by giving it twenty points.

In club judging there must be an overall trend of encouragement, and in my opinion to produce and present almost any type of mounted enlargement is worth five or six marks. To give a budding enthusiast zero might well be the end of his club membership.

Club judging is normally conducted under conditions of extreme difficulty with the audience chattering away and the committee anxiously awaiting the judge's decision so that it can get on with the evening's business. This is not exactly a desirable judicial atmosphere. One club which I have attended in the past overcomes this difficulty by arranging for a twenty-minute lecturette with a view to occupying the period of the judging and so eliminating the possibility of the unfortunate judge feeling that he is holding up the proceedings. It also provides an additional attraction for the print judging nights.

After he has allotted the points, the judge announces his decision and comments on as many of the exhibits as possible. To maintain interest I normally start at the bottom and work up to the leader. This procedure also enables the judge to develop some form of continuity to his commentary.

If the subject is a set subject, it helps if you can arrange to bring along a group of outstanding photographs in the same category.

(d) Inter-Club Judging

This is a development of club judging with which it has much in common. However, here the judges—normally three—have the problem of numerically assessing a very large number of prints. I quickly realised that there would always be grave weaknesses in any attempt to rate hundreds of prints on a numerical basis at the first—or even at a second—inspection of each print. Accordingly, I worked out a system of my own.

My system is simply this: I go to the exhibition equipped with five sheets of cardboard plainly marked A, B, C, D and E, or, if you prefer, foolscap sheets held on a piece of three-ply with a bull-dog clip. Now these letters represent groupings of the prints into five major groups. Group C is what we might term a very fair club entry or a first-class record print and one that is worthy of, say, 11 or 12 points. Group B would represent a somewhat better and more pictorial print, one worthy of either 13, 14 or 15 points. Group A would be a very superior pictorial presentation, worthy of, say, 16, 17 or 18 points. On the other side of the scale we have D, which would include the 9 or 10 pointers—passable technical prints but with no particular pictorial claims. Class E would represent the beginner class—submissions perhaps from one of the newer clubs, the marks here being from about 8 down to 6. Normally I do not give a print below 6, considering the mere making of an exhibition print to be worthy of at least those numbers. Also to give higher marks than 18 may be inadvisable unless a very outstanding work is presented, in which case perhaps 19 may be given.

Now, with my cards in hand I make a fairly rapid tour around the exhibition and write down the catalogue numbers of the prints, dividing them into the five groups as I go. You will find that it is fairly easy to do this. I normally rate the C Grade prints first. I pass around the walls, noting the numbers of the prints of moderate standard. This does not take very long, because one has a definite middle standard to go upon—one can ignore all the very good ones and all the very poor ones.

Then I take a second trip around the walls, this time doing D Grade prints, those of good technical quality but little pictorial aspiration. So with the E's and then the B's and then the A's.

So far so good. We now have our prints divided into five major classes. Now for the actual points. We go back to our C Grade prints and once again, with a good average C Grade print in mind, carry on in respect of each print, deciding whether it is worth 12 or 11 marks, as the case may be. This is fairly easy, as one is looking only at C Grade prints, as noted by catalogue number on our C Grade card, and in consequence we do not have our continuity of artistic thought interrupted by the inspection of either superior or inferior prints. When all the C Grade prints have been done, one goes around all the D Grade prints and decides whether each is worth 10 or 9, as the case may be. When the D Grade is finished, similarly allot marks 8 to 5 for the E Grade prints. Then we turn to the B series, which are to receive 13, 14 or 15, and lastly to the A Grade for 16, 17 or 18 points, as the case may be.

The value of this system is that it is almost foolproof. It is doubly fair to the individual exhibitor because as one goes around, say looking at the C Grade prints, one has the second opportunity of determining whether one has been too generous or too strict; in such a case that particular print can be readily moved up or down in grade as may appear desirable.

One may be a little footsore after all this gallery-walking, but, at any rate, one can be convinced that no gross errors have been committed. At the 1954 Inter-Club I visited the hall again on the last afternoon especially to check up whether I felt there had been any injustices on my part. I was glad to note that there appeared to be only about four or five prints which ought to have been re-rated, and then only to the extent of perhaps one or two marks.

Review of January Portfolio

By KARRADJI

The reproduction on the cover of the January issue, B.J.'s *Night Intruder*, represents an unusually striking subject, one well in keeping with the bright new modern design. There are several points of interest in this print that deserve special mention—careful focusing and correct exposure, which have preserved the furry texture of the animal's coat; our attention is equally divided between the questioning expression in the eyes and the morsel of food so securely gripped by the paws, which have been appropriately placed by the trimming; and the manner in which most of the important lines curve downward to meet at the bottom centre of the picture.

The album, *Low Key, Mystery, Fantasy*, brings forward quite a varied collection, with H.C.D.'s *While the Billy Boils* as a very good leader. I like very much the way the maximum effect has been obtained from a minimum of lighting. But I find two rather disconcerting points that appear to have been overlooked during the process of exposure; these are the somewhat shapeless nature of the hand holding the twig, and the disturbing shape of the other hand and arm silhouetted against the right knee. All other details appear to have received the most careful attention, and, if one can overlook the points mentioned above, the print is most attractive.

F.K.'s *The Naked Street* is quite a good example of the interesting effect obtainable by double printing, and in this case demonstrates very well the competence of the worker in obtaining full detail in both the face and the background. It is a result that could not have been obtained without a full knowledge of photographic tonal values.

A.C.R.'s *King's Cross* is an entirely different proposition, for here we see the extreme contrasts of low-key printing; and yet the effect obtained is equally successful. I feel in this case that the subject expresses more of the mood of the theme represented. I like the way the figure is left as a shadowy suggestion of hidden influences, whilst the neon signs represent the outward gay and bright appearance of "The Cross" at night.

Whilst B.A.'s *Light Pattern* is very well taken as regards exposure, etc., this is not a subject that appeals to me personally. I would have made it into a closer view, so that the light rays would just tip the edges of the print. I also feel that had the subject been taken from a lower angle, with the camera pointing upward, the result might have been far more interesting.

I have a high esteem for the work of R.R., the excellence of which becomes almost pleasantly monotonous, so seldom do I find cause for adverse criticism of his efforts. I think his print, *The Eye of Time*, from the points of view of taking, printing and trimming, is really a little gem of its kind. Some years ago these pendulum patterns became so popular that they were to be seen everywhere. Then the idea became saturated by over-exploitation and for a time no one dared to mention even the word 'pendulum'.

M.F.'s *Fighting the Elements* makes me wonder if he had in mind the resemblance of this arrangement to an archer with bent bow, or whether he had in mind the idea of an open-mouthed monster; but the result certainly justifies the taking. The presentation in an overall low tone, picked out by highlights from the sun against the flat, unbroken sky, makes for a dramatic print with feeling, power and purpose.

Much the same remarks could apply to K.J.T.'s *Sea Serpent*. This print also suggests that there are weird and unusual shapes around us that will adequately reward the photographer who has the imagination to recognise their pictorial possibilities. In this case it seems a pity that a lower viewpoint could not have been chosen; the dark horizon line cuts through and almost obscures a very interesting feature of the figure at the left foot of the print.

J.P.M.'s *Lighting Up* is quite a good print of its kind; the success of the arrangement depends largely on the square-on placing of the arm at the base. I do think, however, that a much more convincing result could have been obtained if the sitter were shown actually lighting the cigarette, and at the same time giving attention to the flame instead of presenting to the viewer so obvious a pose. Another point which I find disturbing is the over-preponderance of heavy black tones in the print. The print could have been trimmed at the left up to the edge of the fingers and a corresponding amount taken from the top.

I am afraid D. McD.'s *I See* does not move me to overmuch enthusiasm; the whole arrangement is too centrally placed and too starkly presented; a slightly diffused version might have been more in keeping with the idea of the occult, while the lighting is far too strong and throws into an unwarranted prominence the over-lit white sleeves. I also feel that the cutting of the base of the globe reduces any resemblance it may have had to a crystal ball.

J.E.V.'s *Mystery of the Morn* is indeed a very attractive print. I have a strong liking for early morning subjects; so much more can be done with perspective and atmosphere at this time of day. I do feel, however, that in this case a viewpoint more to the right would have resulted in a better composition. The dark tree trunk in the foreground would then cut through the brightly-lit track, which itself would not be so centrally placed as it runs into the distance. This central placing of leading lines is often found as a fault in street scenes, and even in photographing of interiors, such as churches, etc.

E.L.F.'s *Morning Mists* is also an interesting shot taken at the most advantageous time of the day, and is a print in which the balance of composition has been very well handled. I feel that the large tree on the left could have been moved just a trifle further from the edge of the print, leaving a little more space between this tree and the one behind it. The remainder of the included trees offer an appropriate balance, and in this print I feel that the foliage shapes are of greater interest than one usually finds in this type of subject.

In A.C.J.'s *Nature's Struggle* we see the living counterparts of the two dead-tree subjects previously mentioned in this review. Here is further confirmation of the fact that fantasy pictures are everywhere to be had by the imaginative worker almost for the mere

Continued on page 182

Review of Contest Entries

NUMBER OF ENTRIES	78
(A/O 18, B/O 23, A/S 16, B/S 21)	
NUMBER OF COMPETITORS	33
NUMBER OF NEW COMPETITORS ..	4
NUMBER OF PRIZE AWARDS	23

NOTES: The attention of competitors is drawn to the necessity of always forwarding adequate return postage in respect of each group of entries.

The Contest Rules and List of Subjects appears on page 152 of this issue.

J.F.A., South Camberwell.—Your single entry in the open section this month is decidedly in the record class, there being far too many figures in the picture and also a certain division of interest between left- and right-hand sides of the arrangement. Extreme sharpness of definition gives the print some virtue from a technical point of view, but at the same time there is an overall flatness in the tones that deprives the scene of the sparkle usually associated with such sunny lighting as obviously prevailed at the time of taking.

S.M.B., Carnegie.—Two of your four prints in the set subject gained HC, and of these we think "George" is perhaps more successful; in this case the lighting and exposure have both received adequate attention. And yet the subject itself in "Apprehension" is the one that appeals to us as having the greater possibilities; in the present print, however, the treatment has been too severe, possibly due to selection of a grade of paper with too much contrast for this particular negative. In any future printing endeavour to secure more detail in both shadow and highlight. The positioning of the subject should also receive attention; in such a case as this, where the subject is seen full faced, it is permissible to arrange it almost centrally and higher up, which means, of course, a trim from the top. In your animal study, the trim could have been taken in much closer to the subject; this would have removed a lot of unwanted detail and made much more of the cat. Good sharp definition and crisp print quality were needed for both this and the flower subject; focus in the latter has been adjusted for a plane too far to the rear.

I.H.C., Hamilton.—Your prizewinner is technically excellent as an example of low key, since it contains a full scale of tones and a highlighted main interest; the placing of the latter, however, is somewhat low in the picture space and the extremely low key of the accessory interest tends to confuse the detail when the print is viewed from a distance. Technical quality is the strong point in your two prints that gained HC; the foliage is very nicely rendered in "Spring Symphony"—actually, however, this print is an overall pattern, without any central point of interest—the still-life subject is rich in tonal quality, too; however, the subject matter in the latter print does not lend itself very well to pictorial arrangement.

F.G.C., Naremburn.—Both of your entries in the open section gained HC for decorative effect and excellent technique. Neither print, however, contains a sufficiently strong centre of interest, the result in both cases seems to be a design without a purpose.

F.T.C., Lane Cove.—Your set-subject entry, "Low Tide", is rather overcrowded with detail. "Winter" depends upon its drab foreground for a mood to support the title, but unfortunately this is not maintained in the sunny blue sky. In the open section, your bush scene is a rather grey print in which too many trees have been included; the pathway, with its somewhat hidden 'S' bend, is, however, mysterious and quite interesting. "Moonee Creek" is a pleasing representation of a quiet scene, but the leading lines on the right carry the eye into the distance on that side of the print, thus depriving the other half of the picture of any share in the composition.

R.F.C., South Hurstville.—Your prizewinner in the open section is rich in tonal quality and the lighting on the subject is very attractive. The river scene, however, is too symmetrical, with almost equal quantities of foliage from the willows hanging on either side and the stream straight down the middle of the print.

J.D., Mildura.—In your prizewinner you have achieved a very interesting result from an extremely simple arrangement. Since the whole composition depends upon the disposition of shadow form, your choice of a title was quite appropriate. Excellent technical quality made the most of the subject.

F.L.E., Narromine.—Print quality is excellent in both of your contributions. In the set-subject entry, which gained HC, the sharply focused rope is extremely realistic in texture and it was only the absence of a main centre of interest that prevented this print from gaining a higher award. "Mates" is a very natural pose, but the subject as seen did not lend itself to successful pictorial arrangement. However, we believe this print to be worthy of a page to itself in your personal album.

A.L.G., Geelong.—"Sand Baby" is an unusual print as regards subject matter and treatment, both of which you have handled very well. In any future printing you might try to increase the contrast slightly in order fully to exploit the high-key possibilities of the subject. At the same time slight trims at the top, foot and right-hand side could be made in order to bring the subject into equilibrium with the background area. For your winter subject we would have chosen a lower viewpoint; rather too much of the light-coloured hillside has been included, and this tends to make the arrangement top-heavy.

A.H., Bondi.—Both of your prints gained awards. We found the weird shapes of the trees to be *bizarre* indeed, and the richness of tonal scale in this print highly attractive. Too much has been included, however, and there is no main centre to interest. It is a long time since we have seen the red toning as used in your print of the bricks—in days gone by this tone was extremely popular, especially for certain classes of high-key work. In this print, a more decided centre of interest has been provided, but we cannot overcome the feeling of top-heaviness conveyed by the heavy shadows which surmount the highlighted base of the arrangement.

J.M.H., Hobart.—Your portrait study gained HC in recognition of excellent lighting and print technique. This is not exactly what we have in mind when we think of low key—the portrait itself is strongly lighted; only the background is dark. The print might have gained a higher placing in a set contest for portraiture rather than low key.

G.E.H., Auburn.—"Overcast" is a subject that has been given sombre treatment for the purpose of creating mood, and we would say your efforts have been rewarded with a most interesting print. Strong lines leading to the principal interest from the left-hand corner make that side of the print self-contained; the roadway leading to the right-hand building also forms its own composition—so really you have two pictures in this print. In any case we would have preferred to select a viewpoint that would disguise the somewhat sordid fact that the theme of the picture is a slaughter house. "The Admirer" is technically eligible as a low-key study, and excellent printing quality is seen in the texture of the flower; too much of the dark background has been included, however. You could safely trim away ½" at the foot and left-hand side, 1¼" at top, and 2" at right-hand side.

F.P.H., Thornbury.—Your prizewinner is an excellent bird study in which the main interest is sharply defined. Unfortunately, in a macrograph such as this, minor details receive close scrutiny, and one cannot help noticing that the lower plumage is not included in the depth of field at the aperture used. "The Survivor" is another very interesting print in which fine technical quality is seen at the centre of interest. It seems to us, however, that the accessory interest in the form of a dead tree has the appearance of being truncated at the base and therefore somewhat unstable.

J.K.J., Killara.—All four of your prints gained recognition. The prizewinner in the open subject is extremely sharp in definition and the fine print quality adds to the interest of the subject; it is doubtful, however, whether your after-work has added much to the original. Your prizewinning low-key study is apparently the result of 'candid' photography, and one should not expect to find perfection of composition in such a shot; the arrangement in this case, however, is exceptionally good. Apart from technical success we cannot see much pictorial merit in "Early Morning Calm". The extensive reinforcement of tones in the other industrial subject has certainly achieved your objective of low key; but the reduction of all highlights has resulted in a picture lacking in reality. "Trawler Skipper" could easily be another 'candid', judging by what appears to be a corrugated iron wall in the background. The skipper is an interesting type, but neither the pose nor the treatment in this case can be considered pictorial.

M.J., Killara.—A dramatic subject, well seen and competently handled, gained the major award in the open section for your study of waves, while in the set contest "Stormy Evening" gained HC. There is a very pleasing quality about this print—and yet something is lacking. This impression is possibly due to the heavy mass at the left and to the rectangular dark shape in the lower right-hand corner. Further trimming seems out of the question; therefore, the remedy, if any, would depend upon suitable after-treatment. You might try changing the shape of the offending rectangle and introducing a few moderate highlights into the dark foreground mass at the left.

C.W.J., Gladesville.—Excellent print quality and a careful choice of viewpoint gave your "Low Tide" sufficient appeal to earn it an award. This print gains favour when seen at close quarters; seen further away, the black triangular shape of shadow on the right tends to become overpowering. Very similar in treatment is "Night Haven", which gained HC, but in this case the various planes resolve into parallel horizontal bands, which do not lend themselves to pictorial arrangement. The print with the palm trees is took dark and the main highlight, as seen in the clouds at the right-hand margin, has been badly placed. In the remaining print, the silhouetted figure and the wall upon which he is sitting do not really add very much to the arrangement.

K.R.J., Quandialla.—You should be able to do a lot better with your excellent equipment. "Thought Process" is quite a good pose in its way, but the harsh lighting, the graininess of the negative, and a myriad of small white specks indicate the need for more care in your processing.

J.D.J., Sandringham.—Your treatment of "Storm Lashed" has made a prizewinner of this low-key fantasy combination. The portrait gained HC because it, too, is a competent example of the set theme, at least so far as the technical result is concerned. Masses of black shadow outside the main picture are quite unnecessary; however, about 1" could be trimmed from the bottom and right-hand side of the print without losing any essentials.

L.T.K., Mt. Lawley.—Two of your four gained HC; of these we prefer "Summer Afternoon". Nevertheless, we would be inclined to favour trims of 1½" from the left and ¾" from the right in order to centre the interest more effectively upon the flying gull. The study of the monument is technically very well handled, but, after all, your photograph is merely a record of someone else's talent. The whole interest in "Child at Sea" is centred around the boat with its occupant and is contained in an area of the print about 2" by 3"—all the rest could be removed. "Sandy" is the kind of animal photograph that would be of family interest, perhaps, but not very exciting to an outsider. Print quality and novelty of subject earned HC for "Lights".

R.K., Mildura.—Your well-timed exposure of the ferris wheel gained the major award in the set contest. The bas-relief print also achieved award status, the effect produced by the method being most attractive. We would prefer to trim off some of the superfluous foliage at the top of the print—1¼" would suffice. "Music Student" gained HC for the richness of its tonal range, a good deal of which we suspect was cleverly introduced by after-treatment. The remaining print (of an aeroplane in the sky) is not very impressive.

F.R.L., Riverton.—We are all very much in favour of recording those old habitations that savour of the pioneering days, and if we can turn them to pictorial use at the same time, so much the better. Your prizewinner has made the most of an interesting subject in this category. The print of the old barn gained HC for technical merit and general presentation but lacks the personal touch introduced by the figure in the prizewinner. "Country Cottage" would probably have made a very attractive study in colour.

R.V.L., Flinders Park.—Your prizewinning study of an Indian girl is a fine piece of portraiture, the subject naturally lending itself to low-key treatment. "Largo" is somewhat sketchy, since so much is left to the imagination; possibly this is due to the very dark treatment used to bring the print into the category of low key.

A.S.R.L., Maroubra.—When a picture contains subject matter with strong animal (or human) interest such as the sheep in your "Cool Waters", care should be taken to trim the print so as to place such interest as nearly as possible at an intersection of thirds. Technically, both of your prints are inclined to be grey and without life in the highlights. This is usually a defect of printing and is quite easy to remedy if correct time and temperature are adhered to.

F.A.H.M., Tarrawonga.—The picture of the club house gained HC in recognition of technical quality and a certain pictorial balance achieved between the house and the tree. "Near the Summit" is also well exposed, but the scene did not present any marked possibility of composition. Your other print is also merely a record of a pleasant countryside.

I.M., Northcote.—In the open section, your major award winner is an extremely attractive example of the photographer's art; moreover, it is a picture that grows upon one; the more it is studied, the better it becomes. "Old Bill" is also worthy of its prize award, but in this case we feel that the inclusion of the hands has resulted in an unequal distribution of weight in the picture space. The face itself is so remarkably good in this print that we suggest a drastic trim in any future version—try masking off 2½" from the left and 3" from the bottom of the print. An 8" x 10" print on these lines should be fine.

R.N., Berala.—Your neatly mounted prints are now quite in harmony with those of other contributors. Your next problem to overcome is how to obtain sharply defined enlargements. Focus is all-important, both at the time of taking and during printing. Hold your camera steady, whilst slowly pressing the shutter release. Your technique for developing seems to be quite adequate. Those white spots on the portrait print are no doubt caused by dust on the negative or the carrier glass in the enlarger.

N.O., Cardiff.—Both of your prints gained HC for technical excellence. "With the Breeze" is a pleasing scene, with plenty of action, but does not quite make a prizewinner. The very attractive lighting in the other print is its main strength; symmetry of design is its weakness.

R.R., Moonee Ponds.—"Shades of White" gained HC for general technical quality. Any picture in high key is likely to be sufficiently unusual to attract attention, and the idea you have here is worth developing. Subject matter is hardly suitable in the present example.

J.P.R., Atherton.—Welcome to the contest and congratulations upon gaining a prize award at first appearance. We shall look forward to seeing more of your work in future contests. "Sunset Silhouette" is a fine technical effort. When printing any new version of the subject you might try a trim of 1¼" from the left and ½" from the right; the resulting vertical format should be a considerable improvement, as it will add loftiness to the trees.

W.S., Bayswater.—HC has been awarded to your stairway print for its interesting pattern of light and shadow. The winter scene and the old house subject are both rather flat in tone. In the former, the strong shadows clearly indicate bright sunlight, and that suggests the print should have a distinct sparkle of highlight and shade; it is impossible to simulate winter's mood simply by greying such a scene during printing. "Ramshackle House" as a print is purely documentary in character, and since its value lies in the facts that it records, all detail should be shown as clearly as possible.

K.M.W., Hamilton.—Your prizewinner in the set subject is a well-conceived idea that has been competently carried into effect; the resulting print is one of those rare examples in low key that carry well at a distance. Your other print gained HC, also in recognition of originality of subject; it is doubtful, however, if this could be classified under a strict interpretation of the set theme, for at least half of the picture space is occupied by highlights. The use of the interesting shadow shape is commendable, but we would prefer to see some detail in the shaded portion of the figure—this could be managed in any future printing.

I.H.W., Darling Point.—Two awards and an HC is an exceptionally good result for an entry of three prints. The only improvement to be suggested for "The Light" is that The Book would look more naturally disposed in the reading position. If you care to follow this idea, you might also try introducing a hand at the left foreground. This would necessitate a vertical format in which the hand, The Book and the candle together provide harmonious interest placed diagonally across the picture space. "Nuts and Bolts" is a remarkably good texture photograph in which the lines of the arrangement have been effectively taken into the corners of the print. Technical quality was mainly responsible for HC being awarded to the remaining subject; the highlight at the top of the picture is inclined to distract the eye from the stairway.

G.W., Belair.—"Anticipation" is a very good example of portraiture in low key; both printing and after-work have been carefully carried out, too. The other portrait gained HC, also for technical excellence, but in this case perhaps "Wistful Thoughts" would be a more appropriate title, since the expression of the model is decidedly hopeful.

■

Review of January Portfolio

Continued from page 179

asking. This is a well-presented print, but unfortunately I do not find the subject to be very moving; there seems to be too much of the tree on the right-hand side of the print, with practically no compensating interest at the left.

A.P.P.'s *Twisted Trunk* has a much better balance, but I feel there should have been a trim at the left-hand side of the print sufficient to make the margin coincide with the outer curve of the branch, thus removing the short stump that now makes its exit on that side. At the same time I feel that the absence of any real centre of interest causes the eye to wander from point to point without purpose.

I like K.J.T.'s *Spirit of Anzac* very well. I found it difficult to decide whether it was a living figure used in the composition or merely a portion of a statue until I read later in the February issue the author's remarks concerning its origin; but in either case I would still have considered the result entirely satisfying. The placing of the figure and trimming in general could not have been bettered, and the lighting gives a feeling of masculine serenity seldom seen in a print such as this. In addition, I like very much the downward flow of light at the left that seems to give the print the final touch that was needed to make it perfect.

F.K.'s *Modern Madonna* is a very pleasing print of its kind. I like the way the lighting emphasises the strength of the chin; the drapery at the back of the head, with its carefully draped lines, give just the right touch to perfectly balance the main feature.

The final print, *Fantasy* (F.K.), is another production from this worker and one which once again distinguishes him as a photographer of unusual merit—one who prefers to create his own subjects rather than to wait for subjects to present themselves to him. Although this print in the end leaves me with the idea that it is nothing more than the halves of two pictures joined together, the result is harmonious as a whole and makes up a picture aptly described by its title.

Editorial Notes

PRIZE LIST FOR MARCH, 1956

CLASS "A"—SET SUBJECT

First "Anticipation", Geo. Windle.
Second "The Light", I. H. Wilson.
Third (Equal) "Haircut", I. H. Caldwell.
"The Chief", J. K. Jackson.

Highly Commended: I. H. Caldwell, J. K. Jackson, J. D. Johnstone, N. Ozolins, I. H. Wilson, Geo. Windle.

CLASS "B"—SET SUBJECT

First (Equal) "Indian Girl", R. V. Leunig.
"Ferris Wheel", B. Kozlowski.
Second "A Jackeroo's Light", K. M. Walker.
Third (Equal) "Old Bill", Ivan Morley.
"Low Tide", C. W. Jones.*

Highly Commended: S. M. Ballantyne (2), G. E. Him, C. W. Jones,* B. Kozlowski, K. M. Walker.

CLASS "A"—OPEN SUBJECT

First "Aurora's Pleasance", Muriel Jackson.
Second (Equal) "Sand Baby", A. L. Gooch.
"Storm Lashed", J. D. Johnstone.
Third (Equal) "Steel Works", J. K. Jackson.
"A Relic of the Sixties", F. R. Lamb.
"Joey", F. P. Hion.
"Nuts and Bolts", I. H. Wilson.

Highly Commended: I. H. Caldwell, F. L. Elrington, J. M. Hannon, F. P. Hion, Muriel Jackson, J. K. Jackson (2), F. R. Lamb, N. Ozolins, R. Ritter.

CLASS "B"—OPEN SUBJECT

First "Gateway", Ivan Morley.
Second (Equal) "Bendigo Base Hospital", B. Kozlowski.
"Bizaare", A. Haig.
Third (Equal) "Shadows and Patterns", R. F. Corbett.
"Light and Shade", A. Haig.
"Sunset Silhouette", J. P. Royan.*
"Shadow Pattern", James Dickson.

Highly Commended: F. G. Charles (2), L. T. Keng (3), F. A. H. Meyer, W. Sutton.*

**Denotes new competitors*

WELCOME TO FOUR NEW COMPETITORS

A hearty welcome is extended to four new competitors, two of whom were successful in gaining prize awards: K.R.J. (Quandialla, N.S.W.); W.S. (Bayswater, W.A.); C. W. Jones (Gladesville, N.S.W.); J. P. Royan (Acherton, North Qld.).

CAPTIONS AND TECHNICAL DATA

Cover Illustration:

Ferris Wheel, *B. Kozlowski.*—First, Class B, Set for April. Exp. 1½ mins., *f*/8, Super-XX film, reflex.

Outdoors at Night—Pages 147-159:

Moonlight Bay, *K. A. Fox.*—Second (Equal), Class B, Open for May. Exp. 1/100 sec., *f*/8, Super-XX film, reflex, polaroid sun glasses held over lens, print green toned.

The Canyon, *J. K. Jackson.*—Second, Class A, Set for July. Exp. 3 mins., *f*/6, Super-XX film, folding, light-yellow filter.

Night Shunter, *R. S. Cooper.*—Second (Equal), Class B, Set for July. Exp. 5 mins., *f*/11, Super-XX film, folding.

House on the Corner, *B. F. Nicholas.*—Second (Equal), Class B, Open for December. Exp. 1/100 sec., *f*/5.6, Super-XX film, reflex, negative reticulated.

Hallowed Stone, *K. F. Bailey.*—Third (Equal), Class B, Set for July. Exp. 2½ mins., *f*/5.6, Super-XX film, folding.

Night Claims the City, *D. M. Saunders.*—Second (Equal), Class B, Set for November. Exp. 1/50 sec., *f*/8, Super-XX film, reflex, yellow filter.

City Byway, *F. R. Lamb.*—Third, Class A, Open for August. Exp. 25 secs., *f*/3.5, Plus-X film, folding.

First Light, *C. Lama.*—Second (Equal), Class B, Set for August, 1954. Exp. 1/50 sec., *f*/8, Verichrome film, folding, yellow filter.

Fireworks, *G. F. Horn.*—Third (Equal), Class B, Set for July, 1954. Exp. 1 min., *f*/5.6, Super-XX film, reflex.

Seat of Learning, *K. L. Aston.*—Second (Equal), Class B, Set for September. Exp. 15 secs., *f*/8, Super-XX film, folding.

After Hours, *G. H. Mascell.*—Third (Equal), Class A, Set for July, 1954. Exp. 20 secs., *f*/8, Super-XX film, reflex.

Adventure, *J. F. Cairns.*—Third (Equal), Class B, Open for April. Exp. 1/100 sec., *f*/11, Super-XX film, miniature.

Midnight, *C. Tanre.*—Second (Equal), Class B, Set for July, 1954. Exp. 1/10 sec., *f*/8, Super-XX film, miniature.

1956 MAITLAND PHOTOGRAPHIC EXHIBITION

SECTION A:

Print Section

PLAQUES

Tall Gum (*C. L. Leslie*)
New Guinea Guide (*C. S. Christian*)
The Green Eye (*A. V. Potts*)
The Old Cabby (*Geo. Windle*)
Stacks (*C. L. Leslie*)
While the Billy Boils (*H. C. Devine*)

CERTIFICATES OF MERIT

Melancholy (*N. Ozolins*)
Coach House (*C. L. Leslie*)
Snake (*C. Tanre*)
Evening Prawl (*A. V. Potts*)
Night Intruder (*Brian Greed*)
In China Seas (*C. S. Christian*)
Fisherman's Haven (*Muriel Jackson*)

HIGHLY COMMENDED

Silver Sea (*F. V. Hilliard*)
Storm Light (*H. C. Devine*)
Storm at Evening (*Muriel Jackson*)
Ivy (*K. M. Walker*)
The Restless Shore (*K. J. Tester*)
Ninety Feet Down (*Raymond Ferris*)

Transparency Section

PLAQUES

Hazardous Journey (*K. A. Fox*)
No Title (No. 4) (*C. Collin*)
Apples (*R. Craven*)
No Title (No. 15-3) (*O. A. Sims*)

CERTIFICATES OF MERIT

Candle Light (*J. Novak*)
Morning After Storm (*J. Novak*)
No Title (No. 3) (*C. Collin*)
No Title (No. 2) (*C. Collin*)
Myra (*J. A. Harris*)
The Winner (*K. A. Fox*)
Fish for Tea (*R. F. Corbett*)

HIGHLY COMMENDED

Industry (*F. M. Cooper*)
Drying Sails (*F. M. Cooper*)
Quiet Valley (*R. Craven*)
Sunrise (*B. Davie*)
Cattle Refreshing (*B. Davie*)
Three Sisters (*W. B. Graham*)
Tropic Isle (*J. A. Harris*)
Enthusiasts (*N. Ozolins*)
Retired (*N. Ozolins*)
Shell Picking (*N. Ozolins*)
Still Life (*N. Ozolins*)
The Brick Cleaner (*O. A. Sims*)
The Pot-Hole (*O. A. Sims*)

SECTION B: TRANSPARENCIES

Fauna and Flora (Wild State)

PLAQUE

Spur-Winged Plover (*Robin D'Ombrain*)

CERTIFICATES OF MERIT

Wattle (*B. Dunsie*)
Beach Flotsam (*Robin D'Ombrain*)

SECTION C: TRANSPARENCIES

(Fauna and Flora (Zoo, Gardens or Domestic)

PLAQUE

Single Stock (*Peter Ward*)

CERTIFICATES OF MERIT

Waiting for the Postman (*N. Ozolins*)
Bathurst Bush House (*Reg. Brook*)

The Photographic Societies

ADELAIDE CAMERA CLUB

The first outing for the New Year was held on Jan. 8 at the mouth of the Onkaparinga River, Port Norlunga, which is about twenty miles south of Adelaide. A model was present and many good shots were taken. The Print Competition was held on Jan. 9 and the awards were: A Grade: 1, K. H. Lim; 2, Eric Spargo; 3, Pat Quigley. B Grade: 1, Miss R. Pinkerton. The critics for the evening were Eric Spargo and Duncan McDonald. After the competition, an informal discussion was held on Film Speeds and Emulsions.

On Jan. 16, Mr. R. Leunig gave a lecturette on Copying. In a discussion on a portfolio of prints by the late Dr. Julian Smith the critics were G. Zeising, J. Windle and R. Cann. Mrs. Maguire was welcomed back from her American trip.

The first of the monthly Colour Competitions was held on Jan. 23, and the award winners were: R. White, G. Zeising, E. R. Avdall (2), A. Randell and D. Telfer. A welcome was also extended to Jack Tomlinson upon his return from the overseas visit he made for health reasons.

The awards in the Print Competition held on Feb. 6 were: A Grade: 1, R. Cann; 2, P. Quigley. B Grade: 1, M. Ingerson; 2, Y. Lim. Critics were J. Tomlinson and J. Osborne. R.A.K.

A.E.A. (MELBOURNE) CAMERA CLUB

The year 1956 started with a happy event for the club, the wedding of our two popular members, Brian Greed and June Hedditch on Jan. 14. The club Secretary was the official photographer and the reception was held at the home of the President. The whole day was punctuated with the clicking of shutters and popping of flash bulbs. The couple will live at Benalla, where Brian has recently taken over a dental practice. All club members wish them a happy future. I.M.

A case where the camera played the part of Cupid. Members of A.E.A. (Melbourne) Camera Club, Brian Greed and June Hedditch, pictured at their wedding reception on January 14.

CHELSEA CAMERA GROUP

Results of the competitions announced on Dec. 13 were: *Open*, G. Nicholls; *Colour*, A. Hogbin; *Set Subject (Table Top)*, D. Cowan; *Print of the Year*, D. Cowan. January open contest results: 1 (Equal), G. Nicholls and C. Krygger. Altogether the work on display has been of a very high standard.

The club is now represented by two members on the V.A.P.S., I. Silverwood and R. Casey, the latter having taken over the chairmanship of the newly formed Portfolio Committee.

We were recently pleased to welcome back to the fold Harry Davies, who has been interstate, and Bill Johnston, a limb of the law, who is again stationed at Chelsea.

A fine syllabus for the year 1956 has been drawn up and a copy is available to anyone who cares to contact the Secretary, 6 Berry Avenue, Chelsea. The club meets on the second and fourth Fridays of each month at the Public Meeting Rooms, Chelsea Road, Chelsea. Visitors are always welcome. C.T.K.

BRISBANE CAMERA CLUB

Two meetings of the group were held during the month and about sixty members attended on both occasions. Owing to blackout restrictions, prospects were poor for Colour Night, but Dr. Buchanan came to the rescue by substituting a car headlight bulb for the projection lamp, using a 12-volt car battery as a power supply. A surprisingly good projection resulted and the competition was able to go on its merry way. Winners for the month were: *Prints*: A Grade—*Set*: 1, D. McDermant; 2, Jess Bennett; 3 (Equal), Jess Bennett and T. Scruse. *Open*: 1, J. Vautier; 2, T. Scruse; 3, Jess Bennett. B Grade—*Set*: 1, N. Lochiel; 2, V. Hansen; 3, K. Halloraan. *Open*: 1, A. Fraser; 2, N. Lochiel; 3, K. O'Halloran. *Colour*: A Grade—*Set*: 1, W. Smit; 2, G. Varcados; 3, T. Scruse. *Open*: 1, A. Sealy; 2 (Equal), P. Meyers and A. Sealy; 3, T. Scruse. B Grade—*Set*: 1, Jess Bennett; 2, A. J. Barton; 3, A. J. Barton. *Open*: 1, V. Hansen; 2, A. J. Barton; 3, V. Hansen. F.L.M.

SOUTHERN TASMANIAN PHOTOGRAPHIC SOCIETY

The Society held the first meeting for 1956 in the club room, 147 Liverpool Street, Hobart, on Jan. 31.

President R. Read opened proceedings with an address outlining the proposed activities for the year and explained some modifications made to the new scoring system for club competitions. It has also been decided to form a Salon Section for the more advanced workers, making three grades in competitions instead of two.

Mr. P. Tapping screened two very interesting films, "Guardians of the Surf" (by courtesy of Caltex) and "Eskimo Summer" (Vacuum Oil Co.). Both films were in colour and were two of the best seen at our meetings for some time. R. O'M.

Only one Australian (and one New Zealander) were represented in fabulous *Family of Man Exhibition* recently organised by Edward Steichen at the N.Y. Museum of Modern Art. The Australian was L. Le Guay and his picture was of a Nondugl *Kanana* subject.

The 'Last Page'

In Stan Cross's widely-syndicated comic strip "Wally and the Major", Wally was recently seen photographing a crocodile's open jaws for a dramatic close-up. Though only a neck ahead of the rapidly-advancing crocodile, he found time to estimate his exposure as "1/100 sec. at *f*/32".

* * *

The fourth *A.P.-R.* Kodachrome Transparency Contest closed with 1441 entries.

* * *

A group exhibit was submitted by Melbourne C.C. to the 10th (1955) Hong Kong Salon. Three acceptances were gained, with full marks to Harry Cleveland for 100% catalogue reproduction of his acceptances! These were *Back of the Crowd* and *Approaching Storm*, both being *A.P.-R.* award prints. The other acceptance was Bryan Patten's *Formal Design*. As might be expected, the catalogue is an especially attractive production. Our news comes from enthusiast Allen Gray.

* * *

Well-known *Camera Club of Sydney* member S. Ridley gained a 'scoop' picture of the 'atomic mushroom cloud' which signalled the gas-holder explosion at Kingsgrove, Sydney, on February 15th. This was reproduced in the Sydney *Sun* on the same date.

* * *

Sydney press during February contained two feature articles outlining recent commendable uses of applied photography. The first of these told of a current project to replace the historic oil paintings and photographs at H.M.A.S. Rushcutter (naval land base in Sydney) with new photographic copies, so that the originals might be transferred to safe keeping in the Navy's H.Q. Historical Section. The second account related to the work of George Drummond Storey, a 39-year-old Australian (previously art master at Armidale High School), who, at his own expense, has been making a complete natural-colour coverage of Europe's 'old masters'. He has been a whole year on his ambitious undertaking, which involved visiting (with his own lights and equipment) such important galleries as those in Florence, Rome (including the Vatican), Venice, and the several London galleries—The National Gallery, The Tate, The Dulwich and The Wallace. Fuller details of the Storey plan will be found in the Sydney *Sun* for February 14th.

* * *

Jack Cato's *The Story of the Camera in Australia* has been establishing further records, this time in the length of its book-reviews. It must surely be a long while—prior to February 8th, that is—since any volume gained the honour of a three-column review on *The Bulletin*'s famous *Red Page*. Similarly, with the Melbourne *Age* for February 11th, where the review occupied a full newspaper broadsheet all but a few inches.

* * *

When the result of the Melbourne *Sun*'s "£100 Happy Holiday Picture" Contest was announced in that paper on Feb. 11th, it was pleasant to note the name of Jackling—which is one familiar to *A.P.-R.* readers of a few years ago. The winning photograph (one of six thousand entries) was made by Evelyn Jackling and depicted eldest son Graeme and daughter Lorraine. An editorial paragraph stated that "while Mrs. Jackling awaited for the right moment, her husband, Stan, held the reflector . . ."

"Kodak Film" dealer signs, in their familiar red-and-yellow hues, are old friends to amateurs all over Australia—but it was not until the other day that we realised that the general idea had also come under the notice of our poets. The evidence was found in Meanjin, Vol. 6, No. 1 (Autumn, 1947):

Journey Back

Desolate city, where tents and greenery
Merge the war into a Kodak Sign;
Two years ago a white army came,
To-day the jungle weeps its rain.

Harry Roskolenko.

Finschafen, New Guinea, Oct. 21, 1946.

PHOTOGRAPHIC AWARD PLAQUES

Following upon an increasing number of enquiries from Photographic Section stewards of country shows, "The A.P.-R." has been co-operating with Amor Pty. Ltd. with a view to establishing a stock design of plaque which would be purchaseable as a photographic award on a reasonable financial basis. We are happy to announce that supplies of the above attractive modern-style 2" x 3" plaque are now available, either in gold, silver or bronze finishes. Enquiry should be made direct to the manufacturers at No. 1 Marshall Street, Surry Hills, Sydney.

N.B.—The plaque would also be very suitable for Camera Club purposes and can be confidently recommended.—*Editor.*

The month of February marked the retirement of Mr. Leonard Charles Shepherd, formerly Secretary, and, since 1947, a Director of Kodak (New Zealand) Ltd. Mr. Shepherd's association with Kodak has been a long and valuable one, dating back to his arrival in that country from England in 1909. Shortly after Mr. H. A. Beauchamp established the first New Zealand Branch of Kodak at Wellington, he engaged a young man of nineteen years to take charge of the clerical and accounting work—and so there began, in October, 1909, an association between Mr. Beauchamp and Mr. Shepherd which was to last for forty-three years. That period also saw the Kodak organisation develop from a single wholesale depot of five employees to its present status.

* * *

We hear that A. J. Redpath is now well established in Singapore, and, that furthermore, he has become a member of the very active *Singapore Art Society*. This Society conducts an annual international salon with entries closing early in January each year.

Modern Camera Magazine (Eng.) for January, 1956, contains a lengthy editorial discussion on the perennial subject of "tramlines". A correspondent puts forward a theory that climatic conditions are largely responsible and he offers the suggestion that the lines are in the nature of static discharge, due to the storage of sensitised material in a warm, dry atmosphere. The conclusion is that whilst it is generally wise to *store* materials under such conditions, it may also be an 'idea' to prepare a film for use by leaving it for a little while previously in a somewhat cooler, slightly damper storage. It will be interesting to learn whether our inland photographers have had any experience that would tend to support the above theory of over-dryness.

• • •

UNITED PRESS WINTER OLYMPIC PHOTOS AND AUSTRALIAN OLYMPIC SCENES TO BE SHOWN AT KODAK DISPLAY

(E.K. Co. Editorial Service Bureau Release)

A group of outstanding United Press news pictures photographed at the recent Winter Olympics and selected Australian pictures showing the site of the forthcoming Summer Olympics will be displayed at the Kodak Photographic Information Centre and Exhibit at Grand Central Terminal in New York City from March 5 until March 26.

The United Press news photographs, secured in Cortina, Italy, show the thrilling high-speed action of the world's top amateur skiers, speed and figure skaters, hockey and bob-sled teams, along with many of the colourful scenes surrounding this international quadrennial competition. Among the collection will be pictures of some of the competitors in the various sports, still-life studies of the medals won by the contestants, and pictures of the Sacred Olympic Flame being readied for its first trip to the Western Pacific region.

About half of the 80 prints on display will show the setting of the coming Olympic Games at Melbourne, Australia. These scenes show the new Olympic Stadium, the Melbourne Cricket Grounds, and the beautiful park lands on the edge of the city where the Olympics will be held, Nov. 22-Dec. 8. These photographs are by the Australian News and Information Bureau. Another group of prints, furnished by the Airspy Aerial Service, shows scenes made from the air of the city of Melbourne as well as the various stadiums where the Olympic Games are to take place.

The Australian section of the exhibition was arranged by Kodak (Australasia).

• • •

A detailed review of the long-anticipated 'Monophoto', the photographic typesetting machine of the Monotype Corporation, is to be found in *The British Journal of Photography* for December 23rd. Of special interest is the fact that Kodalith film has been selected as the sensitised material for the production of the 'main film'.

• • •

TROPICAL PHOTOGRAPHY

Apropos the subject of Tropical Photography (see *A.P.-R.*, Dec., 1955, and Jan., 1956), F. T. Warren, who lives in Papua, writes as follows:

"My experience, of course, concerns only one type of tropical climate, and there are many. The rainfall here is moderate and concentrated over about four or five months of the year, temperatures range from about 75 to a rare 90, with relative humidity from 65 to 95 per cent. The light is much stronger than in temperate climates; but, then, the shadows are harder. It is wisest to avoid working during the middle of the day, say from 10 in the morning to 3 or 4 p.m., but, of course, sometimes it cannot be helped. Generally speaking, balancing one thing against another, a basic exposure about the same as one would use in New South Wales is the right idea. By-the-bye, all reference is to black-and-white working.

"By some mysterious circumstance, the processing solutions, which live right on the darkroom bench, are nearly always at 83-85 degrees, and the wash water about the same within a degree or two. So there is no difficulty about that. The procedure that proved most successful—always using a tank—is:

1. Develop in Kodak Tropical Developer. Agitate 10 seconds every minute. Use exact times stated on the developer tin, from starting to pour in to end of pouring out.
2. Harden in Kodak Tropical Hardener for three minutes with continuous agitation. No rinse, before or after.
3. Fix for 10 minutes in Kodak Tropical Fixer. Agitate continuously for first two minutes, thereafter 15 seconds every two minutes.
4. Wash in running water, still in tank, for 20 minutes.
5. Rinse three minutes in Foto-Flo bath and wipe thoroughly with cotton-wool wet with the same solution.
6. Films are hung to dry in the wardrobe.

"Rainwater is always used for mixing and diluting solutions. This method is guaranteed to produce consistent negatives of good quality, except that the first roll in Tropical Developer may be a bit too contrasty.

"It is best to avoid keeping exposed and undeveloped film, but if placed in a reasonably airtight tin with silica-gel it will be safe for a month. Unexposed material in tropical packings seems to be all right indefinitely, within its normal life, of course. Fungus is the greatest enemy of processed negatives. A tin with silica-gel once again is the best way of storing negatives, as fungus will not develop in conditions of low humidity.

"Use glassless negative carriers in the enlarger. Negatives used between glasses have been found to grow fungus faster than those which have not been in contact with glass; even washing the glass in strong formalin before using did not seem to make any difference. Incidentally, tests on this particular aspect were run over a couple of years and are very positive and definite. It is interesting that the fungus tends to attack the back of the film more than it does the emulsion side.

"Prints are developed in either D-72 or Dektol; there is no difference in the results. The stock solution is diluted 1 part to 3 of water, and at 85 degrees F. 75 seconds development gives the best range of tones, on grades 1, 2 and 3. Thorough fixing and at least an hour's washing in running water are quite essential. As the Data Book says, for real safety it is best to bleach and redevelop. An iodine clearing bath has also proved useful, although there seems no logical reason why it should.

"As a matter of interest, ortho material seems to keep better than pan. There are some 13-years-old unbacked process plates here which have been lying around in cardboard boxes all that time and are still usable, although a bit patchy now.

"So there you have it, the concentrated essence of ten years' mistakes and successes. May it prove useful to other inhabitants of other tropical paradises. But one final word: Watch out for Argentine ants building nests amongst your finished prints!"

the modern easy way
to develop
roll films!

Kodacraft

ROLL FILM TANK WITH 620-120 APRON

CHECK these features . . .

- Here's a new type of developing tank for home processing 620 and 120 films.
- It is so easy to load — just strip the film from its backing paper and wind it on to the plastic apron provided; then place both into the tank to commence the actual development. Once the lid is replaced on the tank all processing can be carried on in a lighted room — the various solutions are changed by simply pouring through the light-proof opening in the lid.
- The apron system eliminates time for drying of the tank between the development of several rolls.
- The Kodacraft Tank is all-moulded in a tough chip-proof plastic that will not affect chemical solutions. It holds 16 ozs. Complete with instruction booklet.

PRICE 35/- from all Kodak Stores and Kodak Dealers

Put PUNCH into your pictures with

AUSTRAL COLOUR FILTERS

Whether black-and-white or colour you can glamorise your pictures with Austral Filters . . . it's so easy too! Try for yourself and see the results. Filters will dramatise your pictures, add new interest and emphasis, give them a fresh sparkle. Improve your picture-making today with a selection of these fine quality Austral Filters.

Austral Yellow

Just the filters to put punch into your pictures . . . they snap-up the cloud effects by darkening the blue tone of the sky . . . they give a certain degree of haze penetration in distant and mountain scenes. Both transmit red and green light.

Light Yellow.—Designed for slight correction of blues—this is ideal for use as a correcting filter for action shots which still demand fast shutter speeds. Filter factors: Verichrome, 2x; Super-XX, 2x (daylight), 1¼x (tungsten).

Medium Yellow.—Most popular for general-purpose photography—it gives a greater correction than the light yellow, produces darker skies with better cloud effects, and cuts haze for clearer shots. Filter factors: Verichrome, 3x; Super-XX, 3x (daylight), 1½x (tungsten).

Both filters are available in sizes 31, 32, 38 and 42mm.

Austral Yellow-Green

Popular all-purpose filter for use with both orthochromatic and panchromatic emulsions—an ideal compromise between a yellow and a green filter. Here's what it will do for you: darken the sky for better cloud effects; penetrate distant haze; improve foliage and grass by rendering them lighter; suitable for garden photography or any subject in which strong colours predominate. Especially suitable for beach photography where yellow filters might result in over-correction of many tones. Filter factors: Verichrome, 3x; Super-XX, 2½x (daylight), 2x (tungsten). In 31, 32, 38, and 42mm. sizes.

Austral Green

You'll like the Austral Green Filter for what it will do for you in landscape, garden, and flower scenes where large masses of green foliage tend to dominate the picture—it lightens the greens and improves their detail; and, what is more, it will darken the tone of blue sky and so emphasise your cloud effects, too. It gives a complete colour correction for Kodak Super-XX Film used in daylight. (Should be used only with panchromatic emulsions). It is also very useful when complete colour correction is required using panchromatic film with artificial light. Yet another handy use of the green filter is to produce a pleasing and natural modelling in close-up portraiture when photographing against a blue sky background. Filter factors: Super-XX, 2½x (daylight), 2x (tungsten). Available in 31, 32, 38, and 42mm. sizes.

Austral Red

For the most dramatic and startling effects of all, the Austral Red Filter is tops. Its exaggerated renditions of darkened skies are truly spectacular, particularly when the elements are blue sky, white clouds, and strongly-lit foregrounds. In addition, it will sharply cut through atmospheric haze—to lengthen the vista and give you the picture complete in distant detail. Slight under-exposure or over-printing will produce moonlight effects. Red and yellow colours photograph almost as white, while blues and greens are recorded as black. The use of a red filter is restricted to panchromatic emulsions. Filter factor: Super-XX, 9x (daylight), 5x (tungsten). Available in 31, 32, 38, and 42mm.

Austral Orange

For striking vigour and contrast—particularly with panchromatic emulsions—gives slight over-correction resulting in really beautiful seascapes, where it darkens both sky and water. Also excellent for architectural subjects against blue skies. Gives greater penetration of haze than yellow filters . . . enhances textural rendering of outdoor subjects under a blue sky. Reds and yellows appear lighter; greens and blues darker. Filter factors: Verichrome, 13x; Super-XX, 4x (daylight), 2½x (tungsten). In 31, 32, 38, and 42mm. sizes.

Austral Blue

The Austral Blue Filter (actually, it is very pale blue) is a great favourite with the indoor portrait photographer working with artificial light—helps to produce improved tonal rendition and modelling by offsetting the excess yellow light normally associated with artificial lighting conditions. In this sense it is preferable for it to be used in association with panchromatic emulsions. Filter factor: Super-XX, 1½x (tungsten). Available in 31, 32, 38, and 42mm. sizes.

PRICES—31-32mm.	(Other colours, Anti-Haze)	10 6
	(Red)	12 9
38mm.	(Other colours)	11 9
	(Red)	14 -
42mm.	(Other colours)	12 2
	(Red)	14 7

(Prices shown do not include lens attachments.)

Let a range of Austral Filters help you to make better pictures

From Kodak Dealers Everywhere

SALE OF USED APPARATUS AND LENSES

KODAK STORE, 386 George Street, Sydney

CAMERAS

4433—Ensign Commando, 2¼" x 2¼", Ensar f/3.5 lens, 8-speed shutter, coupled rangefinder .. **£24**

4731—Kilar, f/3.5 coated lens in Kilfit reflex housing, always-ready case **£88**

2191—Balda, 2¼" x 3¼", Radionar f/4.5 lens, 8-speed shutter **£10**

2231—Zeiss Tenax, 24 x 36mm., Novar f/3.5 lens, Compur-Rapid shutter, always-ready case, **£18**

2289—Six-20 Kodak Vollenda, 2¼" x 3¼", K.A. f/4.5 lens, Compur shutter **£9/10/-**

2416—Speed Graphic, 2¼" x 3¼", Ektar f/3.7 lens in No. 2 Supermatic shutter, 6 D/D slides, roll holder, flash gun **£105**

2418—Plaubel Makina, 2½" x 3½", Anticomar f/2.9 lens, 6 slides, 3 filters, 3 close-up lenses, lens hood, flash gun, case **£133/10/-**

2524—Speed Graphic "23", Ektar f/4.5 lens, Synchro 800 shutter, Kalart focus-spot rangefinder, Graflex flash gun, 1 D/D slide .. **£184**

2561—Primar Reflex II, 2¼" x 2¼", Tessar f/3.5 lens, focal-plane shutter, always-ready case .. **£67**

2310—Flexaret, 2¼" x 2¼", Mirar f/4.5 lens, Prontor II shutter, case **£20**

2586—Iloca Stereo, 24 x 36mm., Jiltar f/3.5 lens, Prontor-S shutter **£27/10/-**

2590—Speed Graphic 23, Ektar f/4.5 lens, Xenar 180mm. f/5.5 lens, Graphic 23 roll holder, F.P.A., Graflex flash gun, gadget bag **£126/10/-**

2503—Pontiac 127, Som Berthiot f/3.5 lens, focal-plane shutter, 1/25 sec. to 1/500 and B, always-ready case **£15**

2587—Super Ikonta 531/2, Tessar f/3.5 lens, Compur-Rapid shutter, coupled rangefinder .. **£38**

2594—Alpha Reflex, 24 x 36mm., Alepar f/2.9 lens, Alporta 9c.m. f/2.5 lens, 7 filters, lens hood, always-ready case **£92/10/-**

CINE

2528—Cine Nizo Camera, 8mm., Xenoplan f/1.9 lens, Nizo Anast. f/2.8 telephoto lens, 8, 16, 32, 64 frames per second **£86/15/-**

2706—Jubilar 16mm. Silent Projector, 2" f/1.6 lens, 50V., 250W. lamp **£46/15/-**

200—Meopta 16mm. Geared Rewind, 1500ft. capacity. Price **£11**

SUNDRIES

4888—Photo Lab Index, 9th Edition, by Henry M. Lester **£6/15/-**

4872—Ross Xpres 12" f/4.5 Lens **£12**

2199—Kodak 105mm. f/4.5 Projection Lens, flange. Price **£13/10/-**

2287—Palec G100 Speed Flash **£25**

2317—Pentac 8" f/2.8 Lens **£9/10/-**

2351—Barton Enlarger, 24 x 36mm. **£15**

2408—Stainless Steel Developing Tank, for 3¼ x 4¼" sheet film **£8**

2422—Dallon Developing Tank, 2½" x 3½", **£6/15/-**

2530—Wray Supar 3¼" f/4.5 Click-stop Enlarging Lens **£9/10/-**

2554—Pelcomat Auto-Focus Enlarger, 24 x 36mm., Resolux 5c.m. f/3.5 lens **£40**

200—Cosmas 15-minute Timer (with alarm) **£2/10/-**

200—Swiss Boy No. 5 Tripod, 7-section, pan head. Price **£5/10/-**

KODAK STORE, 250-2 Queen Street, Brisbane

4591—Retina IIA, 24 x 36mm., Xenon f/2 lens, Synchro-Compur shutter, coupled rangefinder, always-ready case, sports viewfinder, six filters **£50**

4588—Ikoflex, 2¼" x 2¼", Triotar f/3.5 lens, Compur shutter, always-ready case, yellow filter, **£30**

4595—Akarelle, 24 x 36mm., Xenar f/2.8 lens, Prontor S.V.S. shutter, always-ready case, lens hood, yellow filter **£25**

4554—Six-20 Kodak "A", 2¼" x 3¼", Anastar f/6.3 lens, 2-speed shutter **£8/10/-**

4315—Purma Special, 1⅜" x 1⅜", Beck f/6.3 lens, 3-speed shutter, case **£4**

4151—Foca, 24 x 36mm., Oplar f/3.5 lens, 6-speed shutter, coupled rangefinder, always-ready case **£25**

5593—Retinette, 24 x 36mm., Reomar f/4.5 lens, Prontor S shutter, always-ready case, 2 filters, lens hood **£15**

4596—Ensign Selfix 420, 2¼" x 3¼", Ensar f/4.5 lens, Epsilon 8-speed shutter, case, yellow filter, **£15**

4598—Solida, 2¼" x 2¼", Radionar f/2.9 lens, Prontor S shutter **£10**

KODAK INFORMATION BOOK

. . specially designed to provide readily available information about Kodak Photographic Products, their operation and their uses.

Ever asked yourself the question, "How can I improve my pictures?" Then here's your answer — the new, easy-to-follow Kodak Information Book. It contains 48 pages packed with illustrations, text, charts and diagrams. Here are a few of the chapter titles: What Film Terms Mean; Camera Settings; *f*/Numbers; Picture Hints; Making the Exposure; Photoflood—Exposure and Equipment; Photoflash; Moving Subjects; Filters; Colour; Cine-Kodak Movies; Picture Clinic.

GET YOUR COPY TO-DAY

Price: **5/-**

From Kodak Dealers Everywhere

A new information-packed Kodak Data Book

FLASH TECHNIQUE

Here's the full story on the modern fascinating technique of making pictures by flash. Chapters cover such points as: Determining exposure with flash, flash with colour film, flash away from the camera, indirect flash, multiple flash techniques for better flash pictures. Well illustrated. An ideal gift for any flash-minded camera enthusiast.

PRICE: 3/6

From Kodak Dealers Everywhere

Packed with practical information to improve your printing technique . . .

KODAK PAPERS

DATA BOOK

tells the full story of the Kodak range of photographic papers.

Thirty-six pages crammed full with up-to-date, authoritative, technical and general information skilfully written by Kodak technical experts. It covers the characteristics, selection, and use of Kodak enlarging and contact papers, while special chapters deal with darkroom illumination, print faults, stains, mounting, exhibition prints, etc. Attractively illustrated.

A BOOK EVERY ACTIVE PHOTOGRAPHER MUST OWN

Price: 2/-

From Kodak Dealers Everywhere

REVISED PRICE LIST OF

KODAK SENSITISED PAPERS

Effective: Thursday, 1st March, 1956

Size	Quantity Packings	VELOX Single Weight	VELOX Double Weight	BROMIDE AND BROMESKO Bromesko Double Weight only Single Weight	BROMIDE AND BROMESKO Bromesko Double Weight only Double Weight
1⅞ x 2¾	25 sheets (pkt.)	1/7	—	—	—
	100 sheets	5/7	—	—	—
	1,000 sheets	55/10	—	—	—
2½ x 2½	25 sheets (pkt.)	1/10	—	—	—
	100 sheets	6/9	—	—	—
	1,000 sheets	67/6	—	—	—
2½ x 3½	25 sheets (pkt.)	2/7	—	2/7	3/1
	100 sheets	9/6	—	9/6	11/-
	1,000 sheets	95/-	—	95/-	—
2¾ x 4¼	25 sheets (pkt.)	3/8	—	3/8	4/5
	100 sheets	13/4	—	13/4	15/7
	1,000 sheets	133/4	—	133/4	—
3¼ x 4¼	25 sheets (pkt.)	4/-	—	4/-	4/11
	100 sheets	14/11	—	14/11	17/4
3½ x 5½	25 sheets (pkt.)	5/7	6/10	5/7	6/10
	100 sheets	20/9	24/3	20/9	24/3
	1,000 sheets	—	—	—	242/6
4 x 5	100 sheets	21/8	—	21/8	25/2
4¾ x 6½	10 sheets (pkt.)	3/8	—	3/8	4/5
	100 sheets	33/4	—	33/4	38/11
6½ x 8½	10 sheets	6/6	—	6/6	7/11
	100 sheets	59/8	—	59/8	69/7
8 x 10	10 sheets (pkt.)	—	—	9/4	11/6
	100 sheets	—	—	86/6	100/10
10 x 12	10 sheets (pkt.)	—	—	14/-	17/3
	100 sheets	—	—	129/8	151/3
12 x 15	10 sheets (pkt.)	—	—	21/2	25/11
	100 sheets	—	—	194/5	226/10
16 x 20	10 sheets (pkt.)	—	—	37/6	46/2
	100 sheets	—	—	345/9	403/3
Post Cards	25 sheets	—	—	—	6/10
	100 sheets	—	—	—	24/3
	1,000 sheets	—	—	—	242/5

KODAK (Australasia) PTY. LTD.

Six-20 BROWNIE MODEL 'C' CAMERA

Simplicity, plus the assurance of really tip-top pictures, is the success secret of this world-famous camera. Just load, aim, and shoot for large sparkling snapshots made in the simplest possible way.

1. **Focus is fixed. No need to adjust for distance.**
2. **Dependable shutter for instantaneous or brief-time exposures.**
3. **Push-button shutter release reduces possibility of camera shake.**
4. **Two extra-large viewfinders—so clear, brilliant, and easy to see.**
5. **Sound metal construction throughout plus Kodak reliability.**
6. **Top quality Kodak Meniscus lens for needle-sharp pictures.**
7. **Built-in lens hood for better against-the-light pictures.**

Loads with Kodak V620 film for 8 pictures, 2¼ by 3¼ ins. **Price: £2/1/9**

He'll always be her gallant knight . . . because someone took a picture

Today — as on every day since 1888 — more pictures are being made the world over — with Kodak film and cameras than with any other.

You'll find Kodak film the world around — in the familiar yellow box.

Kodak
TRADE MARK

Published by Kodak (Australasia) Pty. Ltd., and wholly set up and printed in Australia by Waite & Bull Pty. Limited, 486 Elizabeth Street, Sydney.